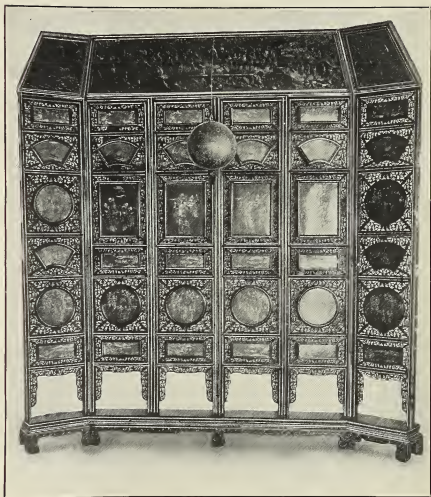


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The
CAPT. GEO. W. CONNER
COLLECTION

See 2 — [1905?]

FIFTH AVENUE ART GALLERIES
366 FIFTH AVENUE
JAMES P. SILO.
AUCTIONEER



NO. 290.

CHINESE IMPERIAL SCREEN.

FIFTH AVENUE ART GALLERIES

366 FIFTH AVENUE

JAMES P. SILO, - - - - - AUCTIONEER

THE
CAPT. GEO. W. CONNER
COLLECTION

TO BE SOLD ON THE AFTERNOONS OF

Thursday, Friday and Saturday,

December 21st, 22d and 23d, at 2.30 P. M.

[1905?]
AKL

THIS CATALOGUE WAS COMPILED BY

MR. H. C. PETTERSON, Curator of the Leland Stanford Jr. Museum

Marks and Seals by	MICHITARO SINDO
Bronzes	JIUTARO FUKUDO
Crests	BUNKICHI SHIBATA
Photographs	EDWIN A. AUSTIN.

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2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and re-sold.

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THE FIFTH AVENUE ART GALLERIES are in no ways responsible for the charges or manner of delivery of goods purchased at their sale

JAMES P. SILO Auctioneer.

CATALOGUE

1. SATSUMA KORO. Hotoda, 1790.

保
土
田
造

Decorated very simply with chrysanthemums and blue foliate scroll work. A rare piece of old Satsuma

Height, 5 inches; depth, 3 inches; width, 4 inches.

2. SATSUMA VASE. Marked "Satsuma-yaki."

薩
土
焼

Decorated with home and court scenes of the Daimio II. Companion to No. 15.

Height, 4 inches; diameter, 2 inches.

3. SATSUMA KORO. (No mark.) Masanobu, 1785.

A very fine piece of old Satsuma decorated by Masanobu with kiri and chrysanthemum blossoms. The top is surmounted by a delicately wrought Shishi lion.

Height, 16 inches; diameter, 9 inches.

4. SATSUMA VASE. Masanobu, 1785.

天明四年
政信
正

Very simply decorated with chrysanthemums in Masanobu's best style. This (and No. 36) show Masanobu in his favorite subject, the chrysanthemum.

Signature in raised gold characters. See No. 11 for details.

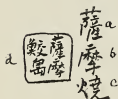
Height, 7 inches; diameter, 5 inches.

5. SATSUMA FIGURE OF GOD HOTEI. (No mark.) 1810.

God of Mirth, clothed in a beautifully embroidered robe, with net front, finished in red, black, green and gold. The crackle is very fine and even, the detail work excellent. One of the finest of the early nineteenth century Satsumas.

Height, 9 inches; diameter, 6 inches.

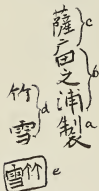
6. SATSUMA VASE. Hattori, 1860.



One of Hattori's finest productions. Artistically decorated in red, gold, green, and blue with chrysanthemums. Hattori was a follower of the Masanobu school of decoration.

Height, 14 inches; diameter, 12 inches.

7. SATSUMA VASE. Chiku-setsu, 1850.



One of the most unique Satsumas in the collection, done in raised enamel work, with representation of the hero Hideyoshi ("The Monkey Face") and his uncle, the priest Saizo, before Nobunaga.

Height, 14 inches; diameter, 12 inches.

Mark reads: (a) Made by (b) Tano-ura. (c) Satsuma (d) [painted by] Chikusetsu. (e) Seal of Chikusetsu. Meaning: This vase was made at the Satsuma pottery by the potter Tano-ura and that the decorations were painted by the artist Chikusetsu.

NOTE.—Many pieces of Satsuma have been sent to other art centers to be decorated.

8. SATSUMA JAR. Marked "Satsuma-yaki."

薩
摩
焼

Beautifully decorated with various scenes, both domestic and court. In addition to the mark "Satsuma-yaki" there also appears the crest of the Prince of Satsuma and the Imperial Kiku crest.

Hight, 4 inches; diameter, 3 inches.

Part of set Nos. 8, 16, and 18.



Imperial Kiku Crest.



Satsuma Crest.

9. SATSUMA KORO. (No mark.) 1800.

A rare piece of old ware ornamented with two Imperial Ho birds on each side, with crest between. Two triangular handles, silver top.

Height, 6 inches; diameter, 3 inches.

10. SATSUMA VASE. (No mark.) 1810.

Of peculiar shape, with two panels showing chrysanthemums in one and iris flowers in the other. Translucent red enamel over body of vase.

Height, 6 inches; diameter, 3 inches.

11. SATSUMA VASE. Masanobu, 1785.

政^a
信^b
正^c
天^d
明^e
四^f
年^f

Handsome piece of old Satsuma decorated with panels, flowers, diaper work, etc., by Masanobu, the great Satsuma artist. One panel carries chrysanthemums and bamboo, the other water lilies. Crackle very fine and even.

Height, 15 inches; diameter, 7 inches.

Mark reads: (a) Masa (b) nobu. (c) Seal of Masanobu. (d) Ten (e) mei (f) yo-nen.

Meaning: Painted in the fourth year of Ten-mei (1785) by the artist Masanobu.

NOTE.—The periods preceding and following 1800 close dates were distinguished as being times when few Satsuma wares were marked. This much showing for itself.

12. SATSUMA VASE. Hotoda, 1790.

保
土
田
造

Embellished with scenes representing children and adults at play. This piece is executed with great accuracy, coloring rich and harmonious, the drawing excellent. Painted for the Prince of Satsuma by the the artist Hotoda about 1790.

Height, 5 inches; diameter, 3 inches.

Princes represented by crests:



Daimio Shanada, Province of Shinano.



Daimio Sakakibara, Province of Ise.



Daimio Nanbu, Province of Mutsu.



Daimio Arima, Province of Hizen.

13. SATSUMA VASE. Marked "Satsuma-yaki."



This, with No. 20, was made for court use at the Satsuma potteries about 1840. The decorations in character are nearly all domestic, several nobles and their wives appearing in one panel.

Height, 5 inches; diameter, 3 inches.

For companion piece, see No. 20.

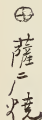
NOTE.—It is usually claimed that when the signature appears as in this case with the Satsuma crest and the Imperial crest, it was made for presentation to the Emperor. While this may have been true in many cases, and probably was in this, it is, nevertheless, not conclusive evidence that such was the case.

14. SATSUMA TEAPOT. (No mark.) 1810.

Very simply decorated with sprays of flowers in green, red, gold, and black. Delicate, ivory-white color, very fine crackle. Silver handle. An exquisite piece of old Satsuma.

Height, 5 inches; diameter, 7 inches.

15. SATSUMA VASE. Marked "Satsuma-yaki."



Mate to No. 2, which see for description.

16. SATSUMA VASE. Marked "Satsuma-yaki."



薩摩焼

Part of set Nos. 8, 16, and 18. See No. 8 for description.

17. SATSUMA TEAPOT. (No mark.) 1750.

An unique piece of rare old Satsuma decorated very simply with chrysanthemums. A delicately wrought dragon in relief forms the handle and spout. The top is surmounted by a white mouse. Beautiful specimen of the ivory-white Satsuma.

Height, 9 inches; diameter, 6 inches.

18. SATSUMA VASE. Marked "Satsuma-yaki."



薩摩焼

Part of set Nos. 8, 16, and 18. See No. 8 for description.

19. SATSUMA KORO. Yuzan, 1870.

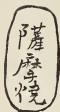
由^a
山^b
造^c

Embellished with scenes from the house of Prince Toda.

Height, 4 inches; diameter, 3 inches.

Mark reads: (c) Made by (a) Yu (b) zan.

20. SATSUMA VASE. Marked "Satsuma-yaki."



Mate to No. 13, which see for details.

Height, 5 inches; diameter, 3 inches.

21. SATSUMA KORO. Marked with crest of Satsuma.



A good piece of delicately painted Satsuma, made at the Satsuma pottery for the Prince of Satsuma in commemoration of the visit of the Daimio of Tsikugo. The decorations include various incidents connected with the visit of Daimio of Tsikugo.

The work is exceptionally good, the colors being blended very harmoniously in true Japanese style.



Crest of Daimio of Tsikugo.

Height, 4 inches; diameter, 3 inches.

22. SATSUMA KORO. Marked "Satsuma-yaki."



Decorated at Shiba for the Prince of Satsuma with various scenes in which the following Daimios are shown:



Okubo.



Ii.



Niwa.



Inaba.

Over the mark appears the crest of the Prince of Satsuma.

Height, 7 inches; diameter, 5 inches.

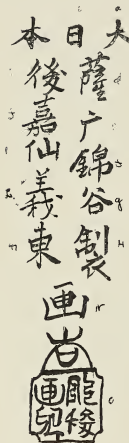
For companion piece, see No. 27.

23. SATSUMA VASE. (No mark.) 1820.

A very peculiarly shaped vase with two panels showing cranes and plum tree, and an eagle amidst sea-foam and waves. Balance decorated with scroll work.

Height, 8 inches; diameter, 4 inches.

24. SATSUMA CUP AND SAUCER. (See photo for mark.)



One of the rare specimens of registered Satsuma, decorated with two Imperial dragons in moulded relief enamel. Between these dragons are minutely painted 22 heads of Buddhistic saints.

On the reverse side appears the crest of the Prince of Satsuma and the Kiri crest of the Emperor.

Cup: Height, 3 inches; diameter, 3 inches.

Saucer: Diameter, 5 inches.

Marks read: (a) Dai (b) Nip (c) pon (Great Japan). (d) Satsu (e) ma. (f) Kin (g) koku. (h) Sei. (Satsuma ware made by Kin-koku.) (i) Go (j) ka (k) sen. (l) Gi (m) to (n) ga. (Painted by Gokasen Gito.) (o) Seal of Kokasen Gito, the artist.

25. SATSUMA VASE. (No mark.) About 1860.

Decorated with chrysanthemum flowers, leaves and stems, carefully worked out in translucent glaze.

Height, 15 inches; diameter, 8 inches.

26. SATSUMA VASE. (No mark.) About 1810.

With characteristic fan decoration and the Imperial Ho bird, kiku and kiri leaves beneath upper rim.

Height, 7 inches; diameter, 4 inches.

27. SATSUMA KORO. Marked "Satsuma-yaki."



薩
广

Mate to No. 22, with crests of same Daimios. No. 22 has a beautifully modeled Ho bird as a cover, while No. 27 has a silver top. These two are exceptionally fine specimens of this style of decoration.

Height, 5 inches; diameter, 3 inches.

For companion piece, see No. 22.

28. SATSUMA KORO. Hattori, 1860.

服
部
造

Part of set Nos. 28, 65, 68. Showing various court and domestic scenes. Hattori was noted for the delicacy of his work and the harmony of his colors.

Height, 5 inches; diameter, 3 inches.

Mark reads: (b) Painted [by] (a) Hattori.

29. SATSUMA TEAPOT. Seiko, 1820.



Handsome little piece of ware with scroll, diaper, and flower ornamentation. The Tokugawa, Imperial Kiku and Kiri crests are shown with the Imperial Ho bird.

Height, 4 inches; diameter, 3 inches.

Mark reads: (a) Sei (b) ko. (Seiko, name of artist.)

30. SATSUMA JAR. Fukyu-en, 1800.

薩^a
摩^b
官^c
不^d
朽^e
團^f
長^g

One of the rarest of early nineteenth century Satsumas, made and painted by the official superintendent of the Satsuma factories, Fukyu-en. The ornamentation is principally in the form of panels or medallions, some 36 in number, each illustrating costumes of various epochs as well as various ceremonies, dances, court functions, etc. These are historically correct, making the jar historically as well as artistically valuable.

Height, 16 inches; diameter, 9 inches.

Marks read: (a) Satsuma ware. (b and c) Official potter. (d) Fu (e) kyu (f) en (Fukyu-en). (g) His seal.

31. SATSUMA VASE. Kintozan, 1780.

金^a
陶^b
山^c
薩^a
摩^b
燒^c



c.

One of the largest and best pieces of Satsuma decorated by the famous Kintozan. Ornamentations consist of chrysanthemums in artistic profusion. Ivory color, very finely crackled.

Height, 31 inches; diameter, 16 inches.

Seal reads: (a) Painted on Satsuma ware [by the artist] (b) Kintozan. Followed by his (c) Seal.

32. SATSUMA BOWL. Taizan, 1820.

帶^b 薩^a
山 摩^c
燒

One of the early Taizan Satsumas made for the Emperor. The Tokugawa, and Imperial Kiku crests are shown. Silver rim. One of the most artistic of the artist Taizan's work.

Height, 5 inches; diameter, 9 inches.

Mark reads: (a) "Satsuma-yaki," [followed by the impressed of the] (b) Taizan [family].

33. SATSUMA KORO. Meizan, 1880.

大^a
日^b
本^c
明^d
山^e
画^f

Decorated with various court scenes, festivals, birds, foliage, etc.

This beautiful piece, a product of the Satsuma pottery, was sent to Meizan, the famous artist at Tokio, who decorated it to the order of the Prince of Satsuma.

Height, 6 inches; diameter, 7 inches.

Mark reads: (a) Dai (b) Nip (c) pon. (d) Mei (e) zan. [Painted by] (f) Meizan, [of Great Japan].

34. SATSUMA TEAPOT. (Seal indistinguishable.)

Decorated very simply in truly Japanese style. On one side is a cock and hen amidst bamboos, on the opposite side is a single hen. The attitudes show a mastery of ornithological delineation.

This teapot is probably of the last part of the eighteenth century, or beginning of the nineteenth.

Height, 5 inches; diameter, 4 inches.

35. SATSUMA TEA CADDY. Fukiuyen, 1810.

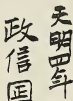


Decorated with the wisteria blossom in simple, pleasing style. Odd shaped.

Height, 5 inches; diameter, 4 inches.

Mark reads: "Fukiuyen."

36. SATSUMA VASE. Masanobu, 1785.



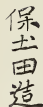
Mate to No. 4, which see for details.

37. SATSUMA JAR. (No mark.) 1790.

Decorated with representation of river, with pine trees, crabs, lobsters, and shells along the bank. A very artistic piece, typically Japanese in treatment, the river being in dark, translucent blue glaze.

Height, 12 inches; diameter, 7 inches.

38. SATSUMA VASE. Hotoda, 1790.



Simply decorated with a tassellated bunch of chrysanthemums. One of Hotoda's most artistic renderings of that flower.

Height, 9 inches; diameter, 5 inches.

Mark reads: "Made by Hotoda."

39. SATSUMA VASE. Yozan, 1878.



A very small specimen of modern Satsuma by Yo-zan, showing 34 children at play. This piece exemplifies to a marked degree the extreme minuteness for which Satsuma is so celebrated.

Height, 1½ inches; diameter, 1¾ inches.

40. SATSUMA VASE. Kintozan, 1780.

金^a
陶^b
山^c

Simply decorated with four panels, separated by heavy, raised, corded lines, tipped with blue translucent glaze. On the panels appear various court scenes. Kintozan was one of the first to use the human figure in the decoration of Satsuma ware.

Height, 12 inches; diameter, 6 inches.

Mark reads: (a) Kin (b) to (c) zan.

Daimios shown (by crests embroidered upon costumes):



Daimio Kamei.



Hogoku.



Matsudaira.

41. SATSUMA VASE. Hotoda, 1790.

保^a
土^b
田^c
造^d

A rare piece of old Satsuma, with Imperial Kiku crests around neck. On the body are four tasseled rings in relief. The decorations are very simple, writing box, brushes, ink-stone, rug, fan, peacock feathers and chrysanthemums. From these it is inferred that the vase was made especially for some person connected with the Imperial household as either secretary or private instructor. Crackle is very fine, even, and brown.

Height, 11 inches; diameter, 5 inches.

Mark reads: (a) Ho (b) to (c) da. (d) Made by.

42. SATSUMA KORŌ. (No mark.)

Ornamented with representation of carp rising from the water. The drawing and lines are well done and the effect striking. Made during the first part of the nineteenth century.

Height, 7 inches; diameter, 5 inches.

43. SATSUMA KORO. Jinsei, 1850.

仁
清

In form of sleeping cat. Koro top missing. A very peculiar piece, sometimes called "unbaked Satsuma," owing to the almost total absence of crackle. The glaze is extremely thick, and the decoration is all in dull gold with the exception of the red cord around the cat's neck, and the Imperial Kiri leaf on its back

Height, 4 inches; diameter, 9 inches

Mark reads: (a) Jin (b) sei. (Impressed.)

44. SATSUMA JAR. (No mark.) 1830.

With teakwood cover. A very striking piece with decorations in heavy, subdued colors, consisting of an elaborately worked out Imperial Ho bird and three beautifully formed Kiri crests. Blue cloud background. All colors in relief glaze and enamel.

Height, 12 inches; diameter, 6 inches.

45. SATSUMA VASE. Marked "Satsuma-yaki."

薩
摩
焼

Decorated with white and blue chrysanthemums in semi-transparent glaze. A very good specimen of early nineteenth century ware.

Height, 15 inches; diameter, 6 inches.

46. SATSUMA FIGURE. (No mark.) About 1880.

In form of boy and dog. Life-like figures decorated in red, gold, and green. Crackle very regular; detail work fine.

Height, 9 inches; diameter, 8 inches.

47. SATSUMA PLATE. Yozan, 1878.



Exquisitely decorated with the figures of the seven gods of Fortune and attendants.

Diameter, 5½ inches.

Seal reads: Yozan.

48. SATSUMA BOWL. Marked "Satsuma-yaki."



Fan decoration, representing old Daimio's carriage surrounded by chrysanthemums and foliage. A very unique piece of old Satsuma bearing the crest of the Prince and the mark of his pottery. (Part of the pottery mark has been effaced.) Made the latter part of the eighteenth century.

Height, 3 inches; diameter, 10 inches.

Mark reads: "Satsuma-yaki."

49. SATSUMA BOWL. (No mark.) 1790.

Decorated inside with the five Tokogawa crests, and five Imperial Kiku crests, with Imperial dragon in the center. The outside is very simply decorated with kiku flowers and butterflies.

Height, 4 inches; diameter, 8 inches.

50. SATSUMA DISH. Marked "Satsuma-yaki."



In shape of abalone shell. A rare piece of old Satsuma decorated in the style of the feudal days with river, pine trees, hills, moon, clouds, etc. Fan decoration over all. Crackle very minute.

Height, 1 inch; depth, 5 inches; width, 7 inches.

Mark reads: "Satsuma-yaki." Made about 1780.

51. SATSUMA PLATE. Kozan, 1863.

With portrait of Japanese girl. Kimono in raised work. One of Makuzu Kozan's finest imitations of Satsuma while with Yasabeye in 1863. Kozan is one of the greatest potters of the present age.



Height, 1 inch; diameter, 5 inches.

Mark reads: Kozan.

52. SATSUMA PLATE. Kozan, 1863.

One of Makuzu Kozan's best productions while working with Yasubeye in 1863. Decorated with historical scene in which a mounted warrior and fleeing archers figure conspicuously. Detail work exceptionally fine.



Height, 1 inch; diameter, 7 inches.

Seal reads: "Made by Kozan."

KOZAN.—The most noted of all Japanese potters and artists of this or preceding ages. He first came into prominence while acting as superintendent for Yasubeye at the latter's pottery at Ota. Here he made a specialty of imitating old Satsuma with such success that he deceived some of the most noted ceramic experts of Europe. Later he erected a kiln of his own, until to-day he puts out nothing but the highest class of porcelain and kindred ware at prices beyond the reach of the average buyer. This because the demand for his ware is far beyond his capacity for producing it.

53. SATSUMA PLATE. Hozan, 1874.



Beautifully decorated with scene showing the departure of mounted warrior with three attendants from the Imperial Palace. One of the finest specimens of modern Kioto Satsuma before the demand compelled the putting on the market of inferior ware. Hozan was a noted decorator, working under the supervision of the elder Ikeda, and a follower of the Ninsei school of painters. His works command a very high price, the majority being made to the order of Mr. Ikeda, genuine Satsuma faïence being invariably used for the purpose.

Height, 1 inch; diameter, 7 inches.

Seal reads: "Painted upon real Satsuma-yaki by the artist Hozan."

54. SATSUMA PLATE. Hozan, 1874.



A beautiful piece showing the death of Takechi Mitsukide, a vassal of Odan Nobonaga, whom he killed. The scene illustrates very vividly the killing of Takechi Mitsukide by Hideyoshi, who thus avenged Nobonaga's murder. Hideyoshi afterward became military ruler of Japan with the title of "Taiko." In this plate are shown the various styles of feudal armor and arms.

Height, 1 inch; diameter, 7 inches.

Seal reads: (a) Dai Nippon (Great Japan). (b) Ho (c) zan, (d) Matsu (e) moto, (f) Satsu (g) ma.

Reading: "Painted in Great Japan, upon real Satsuma, by the artist Matsumoto Hozan."

55. SATSUMA PLATE. Hozan, 1874.



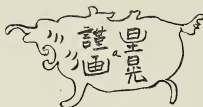
Handsomely decorated with two scenes, in the upper of which are shown ladies and children of high rank playing Japanese games. The lower depicts the youthful days of Yashisune, (No. 1) where he is being trained by the god Tengu (No. 2) and his assistants.

This piece is finished with great attention to detail.

Height, 1 inch; diameter, 7 inches.

Mark reads: "Painted upon real Satsuma-yaki by the artist Hozan."

56. SATSUMA PLATE. Sekio, 1860.



An exquisitely painted piece of Satsuma ware, finely crackled. The exact meaning of the scene shown has not yet been ascertained, evidently it relates to some historical story connected with a conspiracy of national importance. The minuteness and delicacy of touch shown in the painting of the various figures places it in the highest rank of this ware.

Height, 1 inch; diameter, 7 inches.

Mark reads: (a) "Painted with great care [by] Seiko." (b) His seal.

57. SATSUMA PLATE. Hozan, 1874.



Fan decoration, showing nursery scene, five ladies and six children at play, dressed in feudal costumes of girls and young unmarried ladies of high rank.

Beautifully finished in Hozan's best style.

Height, 1 inch; diameter, 7 inches.

Mark reads: "Painted upon real Satsuma by the artist Hozan."

58. SATSUMA PLATE. Seiko, 1860.



Ornamented with scene showing the attack upon a warrior of high rank just outside a stockade. The real historical connection has not yet been ascertained. All parts of the painting are accurately finished.

Height, 1 inch; diameter, 7 inches.

Marks read: (a) Sei (b) ko. (c) Taizan (impressed seal).

Reading: "Painted by the artist Seiko upon Awata faience made at the Taizan pottery."



NOTE.—The Taizan family ranks very highly as both potters and painters, making (next to Makuzu Kozan) the finest imitations of old Satsuma produced in Japan. Taizan faience was freely used by the best artists of that country for decorative purposes owing to the scarcity of genuine Satsuma.

59. SATSUMA BOWL. Kinkozan, 1790.



Illustrating the silk industry from the hatching of the worms to the preparation of the silk. One of the most beautiful of the elder Kinkozan's works. This piece contains more detail work in enamel than any other in the Conner collection. The decorations include over 400 chrysanthemums, 530 storks in full flight, 300 iris blossoms, 34 figures of men, women, and children, 3 Imperial Ho birds and Kiku crests.

Height, 2 inches; diameter, 6 inches.

Mark reads: "Made by Kinkozan."

60. SATSUMA BOWL. Yozan, 1878.



Exquisitely ornamented with various blossoms, etc. The story illustrated is one of the most beautiful in Japanese literature. Briefly: Ota Dokan, a famous lord of Japan, while out hunting one day in his district became hungry, and stopped at the hut of a poor man for refreshments. In response to his knock a young poetess came to the door and informed Ota Dokan that her father was away and that she was alone, at the same time dropping to her knees and presenting him with the flower Yamabooki (yellow rose). This flower blossoms, but bears no fruit, and is symbolic of both purity and celibacy. By the presentation of this flower, without a spoken word, the young girl informed Dokan that, though he was lord of that district and entitled to enter the domicile of any of his subjects, she could not, with propriety, allow him to enter her dwelling, but would serve him outside with what few edibles her humble home contained. The story has it that he did not enter.

Height, 2 inches; diameter, 5 inches.

Mark reads: "Yozan."

61. SATSUMA BOWL. Yozan, 1878.



A very odd but pretty piece, on which is depicted fifteen carp with young sea-fairies as riders. The fairies are dressed in Chinese costumes.

Height, 2 inches; diameter, 5 inches.

Seal reads: "Yozan." (A different rendering of the same seal as the preceding one.)

62. SATSUMA BOWL. Yozan, 1878.



Handsomely finished with figures of Daimios' daughters and their attendants. Japanese pug dogs (chin), the favorite dogs in Daimio households. On the outside of the bowl are shown 35 children at play.

Height, 2 inches; diameter, 5 inches.

Seal reads: "Yozan."

63. SATSUMA BOWL. Yozan, 1878.



Decorated with a scene from the tale of "The Forty-seven Ronins," showing Kurano-suke consorting with the geisha girls of the lowest type in Kioto, called "Oyama" there and "Oiran" in Yeddo (Tokio).

Height, 2 inches; diameter, 5 inches.

Seal reads: "Yozan."

64. SATSUMA BOWL. Kozan, 1864.



Handsomely decorated with scroll, flower, and cloud border, with eight figures in center: (1) Itinerant musician. (2) Samurai of high rank, wearing courtier's dress. (3) Attendant of No. 2 carrying bundle of New Year's presents. (4) Samurai of ordinary rank wearing ceremonial overdress called the "Kamishimo." His attendant is also shown.

Height, 2 inches; diameter, 5 inches.

Mark reads: "Made by Kozan."

65. SATSUMA VASE. Hattori, 1860.

服
部
造

Decorated with two panels representing: (a) Home scenes. (b) Daimios' reception. In the latter the following Princes are shown:



Hori.



Matsumai.



Nanbu.

Height, 5 inches; diameter, 3 inches.

Mark reads: "Made by Hattori."

66. SATSUMA VASE. Hattori, 1860.

大日本
横濱
服部
造

Very simply but artistically decorated with chrysanthemums, peonies, plum blossoms, etc. The colors are delicate, subdued in tone and very harmonious. Glaze is ivory-white.

Height, 8 inches; diameter, 5 inches.

Mark reads: (a) "Made [by] (b) Hattori [of] (c) Yokohama." (d) "Great Japan."

67. SATSUMA VASE. Kintozan, 1780.

金
陶
山

A peculiar specimen of Satsuma ware decorated in red and gold chrysanthemums, leaves, etc., over a background of translucent blue.

Height, 15 inches; diameter, 8 inches.

Mark reads: "Kintozan."

68. SATSUMA JAR. Hattori, 1860.

服
部
造

A very pretty piece representing on one side the Daimio Nanbu receiving in state the Daimio Tsikugo, with attendants. On other is shown home scene with ladies and children at play.

Height, 5 inches; diameter, 3 inches.

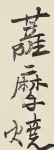
Mark reads: (a) Made [by] (b) Hattori.

69. SATSUMA TEAPOT. (No mark.) 1780.

One of the old pieces of Imperial Satsuma ware, embellished with two fan panels, one of diaper work, on the other the Imperial Kiku crest and Ho bird. Bamboo leaves, etc., are freely splashed over all in a most artistic manner. Nearly all the work is done in raised enamel, green, red, and gold.

Height, 5 inches; diameter, 3 inches.

70. LARGE SATSUMA BOWL. Marked "Satsuma-yaki," 1800.

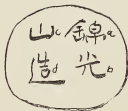


A magnificent piece of old Satsuma, decorated with the iris blossom in translucent blue. Faïence very heavy. Unfortunately this bowl was badly broken during one of the heavy earthquakes in Japan years ago; it has been repaired, however, so that as far as decorative effectiveness is concerned, it is in good shape.

Height, 7 inches; diameter, 11 inches.

Mark reads: "Satsuma-yaki." (Made at the pottery of the Prince of Satsuma.)

71. SATSUMA VASE. Kinkozan, 1790.



A beautiful little piece of Kinkozan decoration in what is called "difficult work." Around the center is a band of nineteen quail and pheasants in relief, exquisitely finished with great minuteness of detail. Above this band the wisteria blossom is used, with a kiku border under the lip. Around the base are shown iris blossoms and leaves.

Height, 5 inches; diameter, 3 inches.

Mark reads: (b) Made by (a) Kin (d) ko (e) zan.

72. SATSUMA VASE. Kintozan, 1780.

金
陶
山

Decorated in blue and green iris flowers and leaves. A very unique piece of Kintozan decoration.

Height, 11 inches; diameter, 5 inches.

Mark reads: (a) Kin (b) to (c) zan.

73. SATSUMA JAR. Shogetsu, 1870.

水
月
造
之

Decorated with the Imperial dragon and Ho bird in gold, blue, and red. Genuine Satsuma decorated in Tokio by the artist Shogetsu.

Height, 10 inches; diameter, 6 inches.

Mark reads: "Made by Shogetsu."

74. SATSUMA VASE. Suizan, 1795.

翠
華
山
陸
生

A most beautiful elaboration of the wisteria method of decoration. While exceedingly simple, it is strikingly handsome, and commands attention at once.

Mark reads: "Suizan," also spelled "O'Seizan." His Seal.

Height, 29 inches; diameter, 13 inches.

75. SATSUMA * FIGURE. (No mark.) Boku, 1635.

Representing the mythical lion on which is seated Shotoku Taishi reading a Buddhist scroll. He was the builder of the famous temple "Udsu-mara Konozu" at Kyoto, and died about the middle of the fifth century.

The figure had been in his family for many generations. It was made by the great Boku himself at the Nawashirogawa pottery of the Prince Shimadzu Yoshihiro (Prince of Satsuma) about 1635. Boku was the leading potter of the seventeen captive Corean potters brought back from Corea in 1598 by Prince Shimadzu Yoshihiro, and of his work there are almost no examples known at this time.

The modeling of the figure shows the influence of Boku's early Corean training. This is one of the rarest pieces of Satsuma * in existence, being a practically priceless specimen.

Height, 16 inches; diameter, 6 inches.

NOTE.—Definitely "ageing" Satsuma ware is extremely difficult, owing to the many contradictions so often present in a single specimen. In the foregoing an effort was made to date each piece as near as possible to about the time of its production. Even Japanese skilled in the subject will differ widely upon both the age and authenticity of a given piece. The greater part of the so-called Satsuma ware of the present day is made for tourist trade, and while many pieces are striking, they are also glaringly new to the eyes. Had it not been for the great friendship existing between Prince Shimadzu Saburo and Capt. Conner, it is doubtful if there would have been half a dozen genuine pieces in this collection. At one time the Prince gave the Captain a chest containing over 50 pieces. Many of these were unfortunately smashed in an earthquake.

* The word Satsuma is here used advisedly, though the specimen in question is unlike the Satsuma ware of the present century.

76. BLUE AND WHITE HIRADO WARE BOAT. (No mark.) About 1780.

Delicate light blue, ornamented with water lilies, scrolls, etc. Modeled turtle in bow. Odd shape.

Height, 4 inches; depth, 4 inches; width, 10 inches.

77. BLUE AND WHITE HIRADO WARE STAND. (No mark.) 1850.
Conventional design.

Height, 2 inches; depth, 7 inches; width, 7 inches.

78. BLUE AND WHITE SHELL PLATTER. Tokoyen, 1820.

園陶。
製切

Simply decorated with representations of the Imperial Ho bird. Odd in every way.

Height, 1 inch; depth, 6 inches; width, 11 inches.

Mark reads: (a) To (b) ko (c) yen. (d) Made by.

79. BLUE AND WHITE SHELL PLATTER. Tokoyen, 1820.

Same as No. 78, but larger.

Height, 2 inches; depth, 9 inches; width, 12 inches.

80. NABESHIMA PLATE. (No mark.) 1700.

Decorated with two wheels from Daimio's carriage, and prune blossoms. The blue is a beautiful translucent semi-glaze. On the back appears the crest of the Daimio Kuroda.

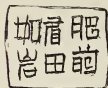
Height, 2 inches; diameter, 6 inches.

81. BLUE AND WHITE PLATE. (No mark.) 1790.

Old Hirado ware, with design of sage riding carp. Detail work good.

Height, 1 inch; diameter, 8 inches.

82. BLUE AND WHITE PLATE. Jio-gan Arita, 1790.



Hizen ware, simply decorated with waves and peonies, symbolical of solitude.

Height, 1 inch; diameter, 7 inches.

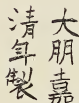
Mark reads: "Made by Jio-gan Arita of Hizen."

83. BLUE AND WHITE PLATE. (No mark.) 1770.

A fine piece of old Hirado-yaki from the factory of the Prince of Madsu-ura, whose productions were noted for their rural scenes. In this case the ornamentation consists of landscapes, houses, trees, men, Mt. Fuji and clouds. A beautiful and peculiar example of old Hirado ware. Mt. Fuji is in raised enamel.

Height, 1 inch; diameter, 9 inches.

84. JAPANESE BLUE AND WHITE PLATE. (Chinese forged mark.)



Description: Two-inch border of coral scroll work; center decorated with pine cones, foliage, etc. Color: Intense blue.

Height, 1 inch; diameter, 7 inches.

Mark reads: "Made in the Kea-ting period of the Ta Ming Dynasty" (written in Chinese seal characters), the whole being a forged mark of that date, i. e., 1522-1567. This dish was made about 1760.

NOTE.—During the latter half of the eighteenth century many pieces were made by the Japanese after old Chinese patterns. These were signed with the seals of various periods of Chinese time. In many cases these forgeries are equal to the originals in beauty of finish and design.

85. NABESHIMA BOWL. (No mark.) 1780.

Simply decorated with lotus flower and plant.

Height, 2 inches; diameter, 8 inches.

86. NABESHIMA BOWL. (No mark.) 1700.

This bowl was made by the Prince of Nabeshima for presentation to the Prince of Arima, whose crest it bears. A very fine specimen of three-shaded blue work.

Height, 2 inches; diameter, 9 inches.

87. KUSHIDE BOWL. (No mark.) 1740.

A strikingly effective piece of Nabeshima ware, decorated with a single peony blossom and seven leaves.

Height, 4 inches; diameter, 12 inches.

88. NABESHIMA KUSHIDE BOWL. Cho-chu, 1770.



Simply decorated with pine tree, bamboos, and plums, in rich, translucent colorings of blue.

Height, 4 inches; diameter, 12 inches.

Mark reads: "Cho-chu" (incised after the dish was fired, its meaning is unknown).

89. NABESHIMA BOWL. (No mark.) 1760.

One of the most exquisite productions of the Prince of Nabeshima, the decoration being a single peony flower and leaves, the petals being in raised enameled work, beautifully modeled and finished. Shading delicate, veins minutely marked. Nabeshima ware of this character is priceless at this time.

Height, 2 inches; diameter, 8 inches.

90. BLUE AND WHITE JAPANESE BOWL. (Forged Chinese mark.) 1795.

嘉精
斗製

Ornamentation on outside only: landscapes and birds.

Height, 3 inches; diameter, 5 inches.

Mark is the forged mark of the Kea-tsing period of the Ta Ming dynasty of the Chinese (1522-1567).

91. BLUE AND WHITE PLATE. Uchi-hira, 1760.

内肥
平煎

A very curious piece of Hizen ware, the figure of the Shishi lion being formed of conventionalized leaves and scroll work.

Height, 1 inch; depth, 6 inches; width, 6 inches.

Mark reads: "Made by Uchi-hira."

92. NABESHIMA PLATE. (No mark.) 1700.

Ornamented with peony blossom, bird, twig and leaves, with two bands of wave diaper work across upper half. Simple, quiet, effective, and almost stereoscopic in its perspective.

Height, 2 inches; diameter, 6 inches.

NOTE.—The following five bowls make a very pretty combination, a series averaging from 4 inches to 9 inches in diameter. Ornamented with garden scenes.

93. BLUE AND WHITE JAPANESE BOWL. (No mark.) 1800.
94. ANOTHER.
95. ANOTHER.
96. ANOTHER.
97. ANOTHER.

98. BLUE AND WHITE JAPANESE PLATE. (No mark.) 1790.

Decorated with scroll border; pomegranate center.

Height, 1 inch; diameter, 7 inches.

99. BLUE AND WHITE JAPANESE PLATE. (Fuku mark.) 1790.



Description: Foliage, bamboo, pine and Hawthorne flower in dark, translucent blue.

Height, 1 inch; diameter, 9 inches.

Mark reads: "Fuku" (meaning happiness, good luck).

100. BLUE AND WHITE HIRADO PLATE. (No mark.) 1690.

Decorated with flowers, vines, insects, etc. The blue is translucent, light in tone.

Height, 1 inch; diameter, 9 inches.

101. BLUE AND WHITE PLAQUE. (Forged Chinese mark.)

成大
化群

Decorations: Three panels and swastika diaper work. On the back are splash leaves in two shades of blue.

Height, 3 inches; diameter, 18 inches.

Mark reads: "Made in the (c) Ching- (d) hwa [period], (a) Ta (b) Ming [dynasty]" (1465-1525), being the forged mark of that time. Made about 1750.

102. KUSHIDE BOWL. (No mark.) 1740.

A beautiful piece of old Nabeshima ware in dark and light blue under the glaze. The decorations are simple and very artistic: a single broken bamboo stalk and its leaves.

Height, 5 inches; diameter, 14 inches.

103. JAPANESE BLUE AND WHITE PLATE. (Forged Chinese mark.) 1780.

A rich piece of old blue and white Seto ware, ornamented with temple scene, bridge and water in foreground.

Height, 3 inches; diameter, 15 inches.

Mark is part of the Chinese seal of the Chien-lung period, Tai Tshing dynasty (1736-1795), called the "Kenriu" seal.

104. BLUE AND WHITE HIRADO PLATE. (Forged Chinese mark.) 1740.

他大
年明
製成

Beautifully decorated with mountains, huts, ocean, junks, etc. An exceptionally fine piece of old Hirado ware.

Height, 2 inches; diameter, 17 inches.

Mark is the forged Chinese seal of the (c) Ching- (d) hwa (e) period [of the] (a) Ta (b) Ming [dynasty] (1465-1525).

105. BLUE AND WHITE JAPANESE PLAQUE. (No mark.) 1800.

One of the most handsome pieces of blue and white in the United States. Very simply decorated with three fish. Plaques of this size are extremely rare.

Height, 4 inches; diameter, 21 inches.

106. BLUE AND WHITE NABESHIMA PLATE. (No mark.) 1780.

Pretty floral design.

Height, 2 inches; diameter, 6 inches.

107. BLUE AND WHITE CHINESE PLATE.

Decorated with Shishi lion and ball. Heavy porcelain.

Height, 1 inch; diameter, 7 inches.

108. BLUE AND WHITE HIRADO PLATE. (No mark.) 1820.

Ornamented with leaves and stems.

Height, 2 inches; diameter, 8 inches.

109. BLUE AND WHITE HIRADO PLATE. (Forged Chinese mark.) 1790.

化大年
明製成

Ornamented with plum blossoms and bamboo leaves. Porcelain heavy, bubbly glaze.

Height, 1 inch; diameter, 8 inches.

Mark is the forged mark of the Chinese seal of Ching-hwa period of Ta Ming dynasty (1465-1525).

110. BLUE AND WHITE PLATE. (No mark.) 1700.

Eggshell porcelain, very clear and without blemish. A rich piece, decorated with four paneled border and central design of bird on rock, near water.

Height, 1 inch; diameter, 8 inches.

111. BLUE AND WHITE JAPANESE PLATE. Seiji Kaisha, 1885.

精會謹
磁社製

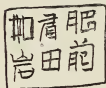
This piece is remarkable for the great variety of Kylins, dragon horses, pheasants, Ho birds, etc., around border, all very carefully drawn with much skill and minuteness. All decoration is in blue-under-the-glaze. Poreclain, heavy.

Made for the Imperial Court in 1883 by Seiji Kaisha, who supplied nearly all the fine porcelain for the Emperor's table.

Height, 1 inch; diameter, 9 inches.

Mark reads: "Very carefully made by Seiji Kaisha, of Arita, Hizen."

112. BLUE AND WHITE PLATE. Jio-gan (Arita), 1700.



Of Hizen ware, brown tipped lip. Decorated with the cloud and sea dragons.

Height, 2 inches; diameter, 10 inches.

Mark reads: "Jio-gan, Arita, Hizen."

113. JAPANESE BLUE AND WHITE PLATE. Sei, 1780.

精

In geometrical line work, cold blue in color. Glaze is a peculiar bluish white.

Height, 2 inches; diameter, 17 inches.

Mark reads: "Sei." The meaning is "choice."

114. CHINESE THREE-COLOR VASE. Wan-li, 1573-1619.

大明萬
曆年製

A pretty little vase in three-color work, ornamented with five Imperial dragons above waves. Dorsal fins of dragons in reddish brown. Heads peculiarly drawn.

Height, 6 inches; diameter, 3 inches.

Mark is of Chinese "Ta Ming dynasty, Wan-li period, 1573-1619."

115. CHINESE BLUE AND WHITE JUG. (No mark.)

1736-1795.

Decorated with two four-clawed dragons in opposition. An odd piece of Chinese blue and white, peculiar design.

Height, 4 inches; diameter, 3 inches.

Made during the Chien-Lung period, Tai Tshing dynasty, 1736-1795.

116. IMARI PLATE. (No mark.) 1840.

Ornamented with five-fold screen on which are shown dragons and the Ho bird, the Shishi lion, and scroll work. The colors are red, gold, blue, green, orange; prevailing color is red.

Height, 1 inch; diameter, 8 inches.

117. IMARI PLATE. (No mark.) 1810.

Ornamented with three panels on rim; with plum blossoms, rocks, etc. In center: combination of plum, bamboo, and pine trees.

Height, 1 inch; diameter, 9 inches.

118. IMARI PLATE. (Forged Chinese mark.) 1790.

曆年製
大明萬

Ornamentation: Three medallions, Ho bird, diaper work panels. Central medallion contains figure of gradener in garden. Porcelain, clear, hard and white.

Height, 1 inch; diameter, 8 inches.

Mark is forged mark of "Wan-li period, Ta Ming dynasty, 1573-1619."

119. IMARI PLATE. (Forged Chinese mark.) 1795.

化大年製
大明成

Decorations: Medallions containing landscapes, etc. Center shows temple gate, water, mountains, temple, rocks, willow tree, etc.

Height, 1 inch; diameter, 8 inches.

Mark is forged Chinese seal of "Ching-hwa period, Ta Ming dynasty, 1465-1525."

120. IMARI DISH. (Forged Chinese mark.) 1790.

化大年製
大明成

Ornamentation: Four medallions containing sheaves of wheat or rice. Center has bamboo, pine and plum tree branches.

Height, 1 inch; diameter, 8 inches.

Mark is forged Chinese seal of "Ching-hwa period, Ta Ming dynasty, 1465-1525."

121. IMARI PLATE. (No mark.) 1780.

Decorated with Shishi lion, Ho bird, etc.

Height, 2 inches; diameter, 8 inches.

122. IMARI PLATE. (Forged Chinese mark.) 1780.

化大年製
大明成

An admirable piece of semi-eggshell Imari porcelain decorated with peony blossom center, bamboos, etc.

Height, 1 inch; diameter, 8 inches.

Mark is forged Chinese seal of "Tching-hwa period, Ta Ming dynasty, 1465-1525."

123. IMARI SEMI-BOWL. (Blue ring.) 1830.

Decorated with kiri leaves, chrysanthemums, peonies, and scroll work.

Height, 1 inch ; diameter, 5 inches.

124. NABESHIMA KUSHIDE PLATE. (No mark.) 1770.

One of the prettiest of the low-toned Imari, with pair of old Daimio wheels as the main part of the decoration. Red, green, blue, yellow, black, gold.

Height, 2 inches ; diameter, 8 inches.

125. IMARI BOWL. (No mark.) 1710.

Conventional design : birds, pomegranates, kiri leaves, plum blossoms, pines, etc.

Height, 4 inches ; diameter, 9 inches.

126. IMARI BOWL. (Fuku mark.) 1800.



Decorations: Center, peony blossoms and leaves; sides, Ho bird, tortoise, hillocks with pine, plum and bamboo trees. The colors are exceptionally rich, red, dark blue, gold, green, purple, red predominating. Glaze is hard and leathery.

Height, 4 inches ; diameter, 15 inches.

Mark reads: "Fuku," or good luck.

127. IMARI BOWL. (Two blue circles.) 1710.

An odd piece of exceptionally good Imari, decorated in center with ten carp rising from cataract. Panels around rim. Porcelain heavy.

Height, 3 inches ; diameter, 10 inches.

128. IMARI PLATE. (No mark.) 19th century.

Eggshell Imari, crude designs. Colors, red, blue, and gold. Early 19th century.

Height, 1 inch; diameter, 8 inches.

129. IMARI BOWL. (Fuji mark.) 1780.



Decorated with flying storks on red ground, lower half white. Inside is shown fish and waves. An exceptionally fine piece of Imari.

Height, 9 inches; diameter 13 inches.

Marked with "Fuji," the sacred mountain of Japan.

130. IMARI BOWL. Tomi, 1740.



A rare old Imari with floral and diaper designs. Excellent workmanship.

Height, 4 inches; diameter, 9 inches.

Mark is the character "Tomi," meaning "riches."

131. IMARI RICE BOWL. (No mark.) 1760.

An exceptionally good piece of old Imari in dark green, red, rich blue, and gold. Medallions, etc. Cover decorated in same manner.

Height, 2 inches; diameter, 5 inches.

132. IMARI VASE. (No mark.) 1780.

Decorated with peony flowers and foliate scroll work. The two medallions show box, coral, bamboo, trees, and heavenly temples.

Height, 9 inches; diameter, 7 inches.

133. KUTANI FIGURE. (No mark.) 1780.

Well-modeled figure of Japanese girl dressed in fan-decorated red kimono, frolicsome kitten at feet. Colors are very good, clear, and pleasing.

Height, 11 inches; diameter, 3 inches.

134. IMARI FISH BOWL. (No mark.) 1780.

A most magnificent fish bowl, made in three sections and gorgeously decorated with the Imperial Ho birds. Handsome in color, design and finish.

Height, 32 inches; diameter, 23 inches.

135. IMARI PLAQUE. (No mark.) 1710.

Beautiful piece with quail decoration in which the shading is delicately done, with much of the work in relief enamel. An excellent specimen of old Imari, in red, green, yellow, lavender, blue and gold, all light tints except the blues.

Height, 3 inches; diameter, 18 inches.

136. IMARI PLAQUE. (Foliate mark.) 1810.

Ornamented with iris leaves and scroll work in green, purple, orange, red, gold, lavender.



For companion piece, see No. 153.

Height, 2 inches; diameter, 12 inches.

137. IMARI PLATE. (Forged mark.) 1780.



Decorated with dragon center, flowers, birds, leaves, etc. Red, green, gold, blue, orange, purple.

Height, 2 inches; diameter, 12 inches.

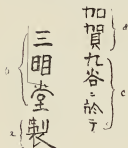
Mark is forged seal of "Wan-li period, Ta Ming dynasty, 1573-1619."

138. IMARI RECTANGULAR VASE. (No mark.) 1780.

Each side decorated with crude drawing of priest.
An unique piece of old Imari.

Height, 8 inches; sides, 3 inches.

139. KUTANI BOWL. San-Meido, 1790.



A fine specimen decorated in low-toned colors with deer, huts, landscapes, etc.

Height, 4 inches; diameter, 12 inches.

Mark reads: (a) Made by (b) San-meido
(c) at Kutani (d) in Kaga.

140. IMARI PLATE. (Blue circle.) 1720.

A very odd piece of old Imari decorated with the Ho bird, three-clawed dragon, storks, kiku flowers, etc., in raised enamel, all exquisitely done in harmonious colors and carefully worked out.

Height, 3 inches; diameter, 18 inches.

141. IMARI JAR. (No mark.) 1800.

A magnificent specimen of rich old Imari ware. Cover is surmounted by the mythical lion in blue glaze, picked in gold. Body of jar and cover are decorated with same designs, including four panels with representations of maidens in flower gardens, and landscapes. Highest type of the Akayemachi ware.

Height, 27 inches; diameter, 14 inches.

142. IMARI JAR. (No mark.) 1800.

Cover is surmounted by mosque-like ball, upper half in blue glaze. The same scheme of decoration is followed in both the body of the jar and the cover: birds, flowers and scroll work. The whole is clear cut, neat and harmonious.

Height, 20 inches; diameter, 10 inches.

143. OLD IMARI VASE IN RAISED DESIGNS. (No mark.) 1690.

Principally decorated with the kiku flower and kiri leaves in red, yellow, blue, green, black and gold. On one side the peony blossom is used instead of the kiku flower. The porcelain is hard, heavy, very white and of a dull gloss finish. A rare piece of old Imari attributed to Tsuji Kizayemon, who supplied the Emperor with Imari ware during the latter part of the seventeenth century.

Height, 13 inches; diameter, 8 inches.

144. IMARI PLATE. (Tomi character.) 1800.

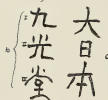


A piece of heavy Imari decorated with twin fishes in three panels. Colors are red, green, blue, lavender, orange, and gold.

Height, 1 inch; diameter, 7 inches.

Mark is the character "Tomi," meaning wealth.

145. } PAIR LARGE IMARI VASES. Kiukodo, 1820.
146. }



Beautiful pieces, veritable gems of the ceramic art, with rich blue-under-the-glaze. Embellished with scroll patterns, medallions, chrysanthemums, etc. Some of the best work of Kiukodo.

Height, 26 inches; diameter, 12 inches.

Mark reads: (a) Made by (b) (i) Kiu (ii) ko (iii) do. (c) In Great Japan.

147. IMARI COVERED JAR. (No mark.) 1750.

Surmounted by Shishi lion and Kuzudama (the soul). Richly ornamented with various flowers, principally chrysanthemums. Very heavy glaze. A very rare piece of old blue-under-the-glaze.

Height, 36 inches; diameter, 16 inches.

148. } PAIR KUTANI FIGURES. (No mark.) 1760.
149. }

Representing the Prince of Nanbu upon his throne. These figures were made for the Prince of Kaga for presentation to his friend Daimio of Nanbu. The figures are of the highest excellence, the perfection of coloring and modeling, as well as enameling being reached in their production. As a compliment to the Princess, she is shown dressed in "The kimono of Imperial Favor." Rare, old, and unique.

Height, 8 inches; depth, 5 inches; width, 7 inches.

150. IMARI BOAT. (No mark.) 1600.

A priceless piece of old Imari work in the shape of a Daimio's boat. The colorings, modeling, and general character of the specimen places it in the first rank of old Imari work.

Height, 10 inches; depth, 6 inches; width, 16 inches.

151. IMARI PLAQUE. (No mark.) 1710.

One of the most magnificent pieces of old Imari produced in Japan. The decorations are remarkable for their striking, effective composition and colors. The Shishi lion at the head of the waterfall, the sparkle of the water (produced by a carefully regulated crackle of that particular glaze), the peony blossoms, butterflies, and waves are all in the most exquisitely worked relief enamel. A veritable gem in ceramic ware. Colors: red, green, blue, gold, orange.

Height, 3 inches; diameter, 18 inches.

MYTHOLOGY.—In Japanese mythology the Shishi cubs are taken to the top of a high waterfall, from which they are thrown to the bottom. Those that gain the summit through perseverance and fitness regain the head of the fall are reared to maturity by the Shishi mother. All others are left to perish.

152. IMARI PLAQUE. Genzen, 1800.

玄
山

Decorations: Fan panels, medallions, etc., in red, gold, yellow, black, and orange, much of the enameling being in raised work. Excellent specimen of Genzen's work.

造

Height, 5 inches; diameter, 22 inches.

Mark reads: "Made by Genzen." Also the character "Jiu," meaning "lucky."

153. IMARI PLAQUE. (Foliate mark.) 1810.

子

Mate to No. 136, which see for details.

154. IMARI JAR. (No mark.) 1780.

Embellished with religious designs and scroll, diaper and flower work. A rich piece of old ware. Peculiar decoration.

Height, 14 inches; diameter, 8 inches.

155. IMARI KIKU PLATE. (Forged Chinese mark.) 1790.

曆年製
大明萬

One of the famous Kiku plates illustrated in "Keramic Art of Japan." Very handsome piece.

Height, 2 inches; diameter, 11 inches.

Mark is the forged Chinese seal of "Wan-li period, Ta Ming dynasty, 1573-1619."

156. IMARI BOWL. (Forged Chinese mark.) 1780.

化年製
大明成

Ornamented with panels containing plum blossoms, dragons, etc., in red, lavender, orange, blue, and green. Porcelain very white, glaze hard and even.

Height, 4 inches; diameter, 9 inches.

Mark is the forged Chinese seal of "Tching-hwa period, Ta Ming dynasty, 1465-1525."

157. OLD IMARI BOWL. (Foliate mark.) 1750.

卩

A superior piece of old Imari, decorated with flying birds, clouds, bushes, and gold powdering. The back is beautifully covered with dashing waves. Colors: red, blue, and gold. Extremely pleasing in appearance.

Height, 4 inches; diameter, 9 inches.

The Foliate mark has no special significance.

158. IMARI PLAQUE. (No mark.) 1750.

Decorated with panels and shrubs in red and green enamel and gold.

Height, 2 inches; diameter, 18 inches.

159. OLD IMARI PLAQUE. (Fuku mark.) 1750.



Ornamented with panels variously decorated with chrysanthemum spray over all, part of the flower being in enamel relief. A peculiar method of decoration has been followed by the artist who made this.

Height, 3 inches; diameter, 18 inches.

Mark is the character "Fuku" (happiness).

160. KUTANI KORO VASE. Kutani, 1760.



Decorated in polychrome with dragons, borders, etc., in low-toned enamels. Perforated neck and cover. An exceptionally rich piece of old Kutani. Glaze is very rich and white.

Height, 17 inches; diameter, 12 inches.

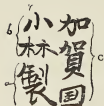
Mark reads: (a) Made in (b) Kutani. (c) [In] Great Japan.

161. KUTANI BOWL. (No mark.) 1840.

Oddly decorated in green, purple, red, blue, gold, and black with designs of Ho birds, tortoise, iris flowers, tama balls, kiri crests, etc. One of Shozo's (?) productions. Shozo was an artist of the Morikage school of decoration.

Height, 5 inches; diameter, 8 inches.

162. KUTANI CUP AND SAUCER. Kobayashi, 1820.



Fine specimens of middle period ware, exquisitely decorated in red and gold.

Height, 2 inches; diameter, 5 inches.

Mark reads: (a) Made by (b) Kobayashi (c) [in] Kaga Province.

163. SAKE CUP. Zengoro, 1810.



Of Eiraku ware, with blue and brown stripes up and down exterior. Inside are the characters Fuku and Jiu, and in the bowl is inscribed an "Ode to the Beautiful Spring." This is not only interesting from its odd decoration, but also from its shape.

Height, 2 inches; diameter, 3 inches.

Mark is the seal of Zengoro, one of Japan's most noted potters.

164. KUTANI DRAGON. (No mark.) 1730.

Theatrical dragon in Kutani yaki; one of the rarest and most unique designs in Kutani ware in existence. It represents children at play with a theatrical dragon, the cloth of which is ornamented with the eight petaled chrysanthemum in various translucent enamels. The faces of the children are wonderfully expressive, indicating unrestrained mirth, the eyes seemingly alive with suppressed excitement. The modeling and lines are excellent, showing clearly the hand of the master-workman.

The glaze is a dull gloss, crackled, and transparent. The colors are red, dark translucent green, with the iridescent sheen peculiar to very old enamels; blue, yellow, black, and gold, the latter in matt finish. The red is painted, the other colors either glazed or enamel.

This piece has also been identified as Yamashiro ware, there being considerable divergence of opinion as regards its origin as well as age (some dating it nearly a century earlier).

Height, 8 inches; depth, 6 inches; width, 12 inches.

165. KUTANI JAR. (Fuku mark.) 1700.



A rare piece of old Kutani with decoration in ten colors. Around the body of jar are shown village scenes, various figures, temples, lakes, etc., all very finely finished. The legs are in the form of bamboo roots, while the cover is surmounted by the sacred dog Fo. A superior example of old Kutani derocation.

Height, 11 inches; diameter, 7 inches.

Mark is the character "Fuku," meaning happiness.

166. KUTANI FLOWER VASE. (Fuku mark.) 1700.



Decorated with views of pagodas, lake scenes, etc. Exceptionally good piece. Design very peculiar, though exceedingly graceful and pleasing.

Height, 9 inches; diameter, 10 inches.

Mark is the character "Fuku," meaning happiness.

167. KUTANI JAR. (No mark.) 1730.

In shape of globe, surmounted by Shishi lion, ornamented with double-circle scroll work and floral designs. An extremely odd shape of jar, very seldom attempted by the Japanese potter owing to the great difficulty experienced in supporting the upper surface during the firing. Supported by three legs.

Height, 12 inches; depth, 9 inches; width, 9 inches.

168. KUTANI KORO. Tani guchi, 1780.

谷九
谷
口
製

In shape of "Ship of Fortune," and covered with a bronze-like finish, and with gold and black lacquer decorations. Rarest and most beautiful of Tani guchi's works. The finish is perfect, the lacquer and porcelain being very skillfully used to imitate bronze. On the front of the sail is the character meaning "Ho" or "Treasure ship."

Height, 6 inches; depth, 3 inches; width, 4 inches.

Mark reads: Made by Tani guchi.

169. IMARI KORO. (No mark.) 1810.

Red, gold, and green on white ground, with figures on four sides. Top surmounted by rat. Odd little piece.

Height, 4 inches; depth, 2 inches; width, 3 inches.

170. NABESHIMA KUSHIDE PLATE. (No mark.) 1810.

In light and dark blue, red, orange, and yellow. Very peculiar ornamentation—blue-under-the-glaze, yellow and light blue body glaze, red over the glaze.

Height, 1 inch; diameter, 6 inches.

171. NABESHIMA BOWL. Toyoshima, 1770.

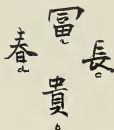
製
海
山
石
土

Decorated with representation of river winding down through the hills, over rocks and on into the sea. Blue-under-the-glaze, and red maple leaf over glaze. Quaint.

Height, 1 inch; diameter, 5 inches.

Mark reads: (a) Made by (c) Toyo (f) shima [of] (a) Hira (b) do. (c) —.

172. IMARI SAUCER. Fu-Ki-Cho-Shun, 1810.



Decorated with chrysanthemum, dragon, etc., in blue, green, yellow, purple, red, gold and pink, all except the gold being in enamel. Odd.

Height, 1 inch; diameter, 6 inches.

Marks read: (a) Fu (b) Ki (c) Cho (d) Shun, meaning wealth, nobility, long life and good luck.

173. SEIJI WARE PLATE. (No mark.) 1780.

A jade colored plate with flower in blue-and-white on one side. A very rare piece of old Seiji colored ware, very closely resembling celadon.

Height, 2 inches; diameter, 9 inches.

174. OLD IMARI TEAPOT. (No mark.) 1700.

A rare specimen with representation of the Imperial Prince on horse, with attendant. On reverse side a maiden playing musical instrument.

Height, 9 inches; diameter, 6 inches.

175. BLUE AND WHITE PLATE. (Foliate mark.) 1750.



Old Japan ware. Design of marsh grass, flowers, butterflies, all in blue-under-the-glaze, and gold and red over-the-glaze.

Height, 1 inch; diameter, 5 inches.

Mark is Foliate mark (a flourish).

176. JAPANESE FIGURE. (No mark.) 1690.

An extraordinary piece of old Japanese porcelain, glaze being used only on face, breast, hands, feet and cross ribbons. The lines are exceptionally good, the face is almost perfect and exquisitely finished. The colors are subdued in tone, being red, green, blue, black and a very little gold.

This piece was obtained from an old temple in Takamatsu, on the Island of Shikoku, in 1869. It represents the goddess Kwanon (spelled also Kwannon, Ku'an, etc.).

Height, 20 inches; diameter, 6 inches.

177. BLUE AND WHITE HIRADO JAR. (No mark.) 1790.

Oddly decorated with plum, pine and bamboo. Rich in color, and very pleasing in appearance.

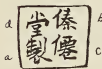
Height, 23 inches; diameter, 13 inches.

178. NABESHIMA PLATE. (No mark.) 1700.

A very handsome specimen, decorated very simply with plum-tree branch, fruit, and flowers.

Height, 4 inches; diameter, 13 inches.

179. RAKU WARE PAIL. Shin-sendo, 1770.



A very handsome and striking piece of old Eiraku ware. The figures are white and in heavy raised work, beautifully glazed. One of the best productions of Shin-sendo.

Height, 15 inches; diameter, 9 inches.

Mark reads: (a) Made by (b) Shin (c) sen (d) do.

180. HIRADO COVERED BOWL. (No mark.) 1700.

Quaintly decorated with coral sprays in old Japanese style. Odd design.

Height, 6 inches; diameter, 11 inches.

181. CHINESE DRAGON VASE. (No mark.) 1573-1619.

The choicest blue-and-white in the collection; one of the old Chinese crackle vases, heavy glaze, thick porcelain. Decorated with four-clawed dragon, showing that it once belonged to an exalted member of the Imperial household of China. Words cannot describe the striking effect of the large dark crackle, nor the heavy glaze in combination with the blue.

Height, 22 inches; diameter, 10 inches.

A product of the Wan Li period, Ta Ming dynasty.

182. CHINESE WHITE PORCELAIN VASE. (No mark.) Chien-lung, 1736-1795.

With decoration consisting of 16 children playing; a very odd piece in red over-glaze.

Height, 5 inches; diameter, 2 inches.

Made in Chien-lung period, Tai Thsing dynasty.

183. OLD KUTANI BOWL.



An extraordinary piece of old Kutani ware decorated in the old Chinese style. About sixty figures of various Chinese court officials in different costumes are shown.

Height, 10 inches; diameter, 12 inches.

Mark reads: "Made by Kukurin."

184. CHINESE GOURD-SHAPED FLASK. K'anghsi,
1662-1722.



One of the oddest, rarest, and most unique pieces in any collection. Ornamented with sixteen medallions in which 86 children are represented at play, an extraordinary number for a ten-color vase. The body is covered with a fine red diaper work of great accuracy and finish. The lower, middle, and neck bands are in lavender, black, and blue scroll work over yellow glaze, the yellow having been applied last, a reversal of the usual method. The under-glaze of white has a very large crackle. Queer looking, but unattractive.

Height, 16 inches; diameter, 7 inches.

Mark is the Chinese equivalent of the Japanese "Fuku" mark. (Happiness, etc.)

185. CHINESE SANG-DE-BOEUF. (No mark.) 1736.

Neatly ornamented with plum blossoms, bamboos, chrysanthemums, etc. The glaze on this vase is a dull red under-glaze.

Height, 17 inches; diameter, 7 inches.

Made during the Chien-lung period, Tai Tshing dynasty, 1736-1795.

186. CHINESE FIVE-COLOR VASE. (No mark.)
K'anghsi, 1662-1722.

Ornamented with design showing the making of toys, etc.; also children at play. Ten human figures are depicted, as well as butterflies, plants, vases, trees, etc. Base, shoulder and neck finished with diaper work. One of the best and most instructive specimens of the Kanghsi period. Green, red, brown, yellow, lavender.

Height, 12 inches; diameter, 5 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

187. CHINESE TEN-COLOR VASE. K'anghsi, 1662-1722.

A gem in ten-color work, depicting six adult figures elaborately dressed, attending a local court function. The whole scene is far superior in drawing and coloring to even the best of the average ten-color pieces. The neck is beautifully finished in yellow, with black powderings.

Height, 11 inches; diameter, 5 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.
(No mark except the double blue circle.)

188. CHINESE FIVE-COLOR PLATE. K'anghsi, 1662-1722.

熙
年
製
大
清
康

Ornamented with persimmon tree, flowers and fruit. A most beautiful piece of work, naturally drawn, the shading of the fruit showing the hand of a master artist, as does also the shading upon the tree bark. The design upon the reverse side of the plate is very similar. A priceless piece of eggshell porcelain.

Height, 1 inch; diameter, 11 inches.

Mark is the Chinese *sezi* character for the K'anghsi period, Tai Tshing dynasty, 1662-1722.

189. CORAL-RED PLATE. K'anghsi, 1662-1722.

大清康熙
年製

Decorated in center with Chinese bowman done in five-color work. One of the very few monochrome (five-colors) produced by the Imperial Director of Potteries, T'sang Yinghsuan. He was noted for his beautiful productions and was the originator of the ware called "famille rose." This plate was produced for the Emperor and Empress in commemoration of the achievements of a favorite regiment of archers.

Height, 2 inches; diameter, 10 inches.

Mark is the Chinese seal character of the K'anghsi period, Tai Tshing dynasty, 1662-1722.

NOTE.—The two last pieces are exceptionally rare specimens of old K'anghsi ware.

190. CHINESE SANG-DE-BOEUF VASE. (No mark.)
K'anghsi, 1662-1722.

"Lang yao" ware, coral-red ground, almost a peachblow, though much darker. Decorated very skillfully with a four-claw dragon and the Huang bird. It is an exquisite piece of ornamentation, the dragon being done in raised relief five-color. Made for a prince of the Imperial family of China. Exceptionally rare specimen.


This piece was secured in the ruins of the Chinese commander's residence at Port Arthur immediately after its capture by the Japanese during the Chino-Japanese war, Capt. Conner himself picking it from the debris.

Height, 7 inches; diameter, 5 inches.

Made during the K'anghsi period, Ta Ming dynasty, 1662-1722.

191. CARVED EBONY FIRE-SCREEN. K'anghsi, 1662-1722.

Containing a rare porcelain plaque with design in five-color, representing a poetess under a Catalpa tree. Inscription reads as follows:

种	mid	桐	Catalpa tree	新	new
南	south	阴	shade (of)	秋	autumn
徐	To-ee	戌	year of Dog.	凝	deep
陵	Yim	夏	summer	思	thought
作	composed by	仲	middle	在	at
	His seal. (To-ee Yim.)				

Reading from the right down and to the left, the first seven characters form part of a passage from a famous Chinese poem; the remainder give the place of residence of the composer, his name, etc. The term "mid-south" is the name under which the ancient city of Nankin was once known. The passage quoted above symbolizes the contentment reached in an early autumn retrospection of the past summer's toil, while enjoying the delightful shelter of the beloved Catalpa tree.

A priceless piece made during the K'anghsi period, 1662-1722.

Height, 28 inches; depth, 9 inches; width, 17 inches.

192. CHINESE TEN-COLOR JAR. K'anghsi, 1662-1722.

Decorated with a scene representing the arrival of a high Manchu official at the shrine of worship; preceding him are the drum beaters, whose duty it was to call the attention of Buddha to the coming worshipper. During the K'anghsi period the Manchu officers despised and ridiculed Chinese ceremony and luxury and persisted in riding horse-back with but few attendants.

This is a marvelous piece in ten-color work; the drawing is exceptionally clear, the poses good, the perspective fair. Top is decorated with flowers.

Height, 14 inches; diameter, 9 inches.

Made during the K'anghsi period of the Tai Tshing dynasty, 1662-1722. (Marked with the double-blue circle.)

193. CHINESE FIVE-COLOR VASE. Wanli, 1573-1619.

Decoration: Girls in garden. Well drawn, coloring skillfully applied, detail work excellent. Porcelain is semi-eggshell.

Height, 10 inches; diameter, 4 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

194. CHINESE VASE. (No mark.) K'anghsi, 1662-1722.

An odd, flattened, bulbous-shaped vase, with straight, narrow neck. Three figures of the Dog Fo are peculiarly drawn in a crimson-orange color, the detail work being exceptionally well rendered for this period. Porcelain is heavy, glaze good, smooth, and dull gloss.

Height, 8 inches; diameter, 6 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

195. CHINESE FIVE-COLOR VASE. (No mark.)
K'anghsi, 1662-1722.

A splendid piece, with the representation of the Emperor Wu Ti, of the Han dynasty (139 B. C.), being received by Hsi Wang Mu, the fairy "Royal Mother of The West." She was the legendary queen of the Chinese genii.

Height, 6 inches; diameter, 3 inches.

Made during K'anghsi period, Tai Thsing dynasty, 1662-1722.

196. CHINESE FIVE-COLOR VASE. (No mark.) Wan-li, 1573-1619.

Ornamented with the Imperial dragon, Huang bird, and the setting sun. Very cleverly drawn, the decoration covering nearly the whole surface.

Height, 8 inches; diameter, 4 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

197. CHINESE PORCELAIN PURSE. (No mark.)
Chêng tê, 1506-1521.

Possibly one of the rarest specimens of the old Chinese porcelains. It is in two parts, the inside of each being decorated with representations of the eight Chinese supernaturals and their attendants, all of whom lived without mortal sustenance. On the outside of the cover is shown the sacred carp rising from the waves. The whole is encircled by a fantastic dragon in relief, which also forms the handle.

One of the few pieces in existence of the Chêng-tê period (1506-1521) showing the yellow glaze much in vogue the preceding period, also the new red, the Pao-shih-hung (or precious-stone-red) discovered during the Chêng-tê period.

Length, 8 inches; width, 6 inches; depth, 3 inches.

198. CHINESE FIVE-COLOR VASE. (No mark.) Wanli, 1573-1619.

Decorations represent nine children and women at play, while various toys, games, etc., are shown. The body of the vase is pure white, colors delicate in tint, poses natural, lines well drawn, and detail work excellent.

Height, 11 inches; diameter, 4 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

199. CHINESE VASE. (No mark.) 1820.

Of light yellow glaze, decorated with pomegranate tree in brown and green.

Height, 6 inches; diameter, 3 inches.

200. CHINESE FIVE-COLOR VASE. K'anghsi, 1662-1722.



One of the finest pieces of five-color produced during the K'anghsi period. The colors are rich, harmonious, and laid on with great skill. Eggshell porcelain made at the height of the "famille verte" style of decoration, about 1685.

The decorative motif is the appearance of the legendary queen of the Genii, Hsi Wang Mu (Royal Mother of the West), to the Emperor Wu Ti, (Han dynasty, 139 B. C.). Hsi Wang Mu is supposed to have dwelt in the K'ing lun mountains in Central Asia, where she held court with her fairy legions. The Emperor Wu Ti became so enamored with her beauty and sunny disposition that he forsook the haunts of mortal man, gave up his throne and married the fairy queen.

Height, 12 inches; diameter, 5 inches.

Mark is the seal characters for the K'anghsi period, of Tai Thsing dynasty, 1662-1722.

201. OLD CHINESE SENG WOA VASE. K'anghsi,
1662-1722.

A very unique specimen. The body of the vase is overlaid with a buff-colored glaze, with a most minute crackle almost indistinguishable. The decorations consist of two women and one child; both of the former are very tall, while the latter is normal in height. One lady wears an overcloak of translucent green; the other, one in lavender, with overskirt of dark green in translucent glaze. The embroidery is done in raised brown enamel, the hair is incised in brown also. The faces are of a dark flesh tint.

Height, 9 inches; diameter, 4 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.
(Marked with double blue circles.)

202. OLD CHINESE FIGURE. (No mark.) Chien lung,
1736-1795.

Of goddess Kwannon. Decorated in gold, blue, red, and lavender. Excellent piece.

Height, 14 inches; depth, 3 inches; width, 5 inches.

Made during the Chien Lung period, Tai Thsing dynasty, 1736-1795.

203. CHINESE FIVE-COLOR VASE. (No mark.)
K'anghsi, 1662-1722.

With decorations consisting of the Dog Fo standing upon a rock amidst turbulent waves. Sprays of plum blossoms over head, symbolic of supremacy.

Porcelain is semi-eggshell.

Height, 10 inches; diameter, 4 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

204. CHINESE TEN-COLOR VASE. K'anghsi, 1662-1722.

One of the rarest and most peculiar pieces of ten-color in existence. Ornamented with four fish, marine plants, and shells. Unique on account of both the style of decoration and the way it is applied, marine plants being very seldom used for the purpose of ornamentation in this manner. The fish are exceptionally well rendered.

Height, 17 inches; diameter, 7 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722. (Double blue circle mark.)

205. IMPERIAL YELLOW VASE. (No mark.) K'anghsi, 1662-1722.

With the two Imperial dragons in green, white claws, teeth, and eyes; the symbolic ball (the soul) between them. An extremely rare piece of this handsome ware.

Height, 18 inches; diameter, 7 inches.

Made during the fore part of the K'anghsi period, Tai Tshing dynasty, 1662-1722.

206. CHINESE FIVE-COLOR VASE. (No mark.) Wanli, 1573-1619.

A magnificent piece of the rarest of five-colors, with Imperial yellow and green flags. Ornamentation shows the appearance of the fairy goddess Hsi Wang Mu to King Mu in 139 B. C. The work is exceptionally well rendered in every way, while the size of the vase itself makes it remarkable.

Height, 18 inches; diameter, 8 inches.

Made during the Wanli period, Ta Ming dynasty.

207. CHINESE FIVE-COLOR VASE. (No mark.) Wanli, 1573-1619.

An eggshell porcelain decorated with the Imperial dragon and Huang bird. Excellent piece.

Height, 9 inches; diameter, 4 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

208. CHINESE FIVE-COLOR VASE. Hsuantê, 1426-1435.

Decorated with gold fish and pine sprigs. An odd and very striking piece showing all the characteristics of the Hsuantê period in coloring and composition.

Height, 7 inches; diameter, 4 inches.

Made during the Hsuantê period, Ta Ming dynasty, 1426-1435.
(Marked with blue circle.)

209. CHINESE BLACK AND WHITE HAWTHORN.
(No mark.) K'nghsi, 1662-1722.

Of Black Hawthorns decorated in the manner and method of this, there are hardly any, and those in but the best museum collections. Specimens of this description are almost priceless, even when plainly decorated. The ornamentation in this instance consists of a representation of the venerable Confucius astride the sacred white horse, with the ceremonial umbrella held above him; two attendants preceding and two following him, all carrying branches of the hawthorn (plum) tree. On the shoulder of the vase appear four green lizards in molded relief work (a peculiar combination). The handles at the neck are small representations of the dog Fo. The drawing illustrates clearly the method of the designers of that period, especially is this so as regards the horse.

Height, 14 inches; diameter, 7 inches.

Made during the K'anghsi period of the Tai Tsing dynasty, 1662-1722.

210. CHINESE TEN-COLOR VASE. (No mark.) K'anghsi, 1662-1722.

A beautiful specimen of early K'anghsi eggshell porcelain. Decorated with the Imperial dragon on one side and the Huang bird on the other, with chrysanthemums and red lotus flowers interspersed. The work on this vase is of the best, great attention being paid to detail, while the coloring and shading are excellent.

Height, 16 inches; diameter, 9 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

211. BLUE CHINESE JAR VASE. Yunglo, 1403-1424.

One of the oldest and rarest in the whole collection. Very heavy porcelain, peculiar dark blue glaze. The decoration is all in matt gold, rather crudely applied. On the front is shown a representation of the house of a famous Chinese scholar named Tung Kwang Kan, who lived about 150 B. C. in the Province of Kwangtse. When summoned before Emperor King Ti at that time he composed the poem which is inscribed on this jar. The characters used by the artist have been obsolete for centuries, being practically a dead language to the present generation of Chinese scholars. This vase has been submitted to many eminent Chinese scholars for translation, but to all it proved a puzzle that they could not solve. While part of it was intelligible, the remainder could only be deciphered by long and laborious study of ancient books and manuscripts at the Imperial Library at Peking. Enough was learned, however, to definitely place the inscription and the scene depicted on the front of the vase. The vase itself has been assigned to various periods, but the majority favor the beginning of the Ming dynasty.

Height, 10 inches; depth, 4 inches; width, 7 inches.

212. IMPERIAL BLUE VASE. (No mark.) K'anghsi, 1662-1722.

One of the most prized ceramic productions of the world, decorated in pure gold with the two Imperial dragons on a body color of Imperial blue. Great skill is shown in the handling of the figures and in their method of application.

Height, 24 inches; diameter, 14 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

213. CHINESE FIVE-COLOR VASE. K'anghsi, 1662-1722.

Bulbous in shape, long, slender neck, with representation of the Taoistic legend of the appearance of Hsi Wang Mu (queen of the Genii) to King Mu of the Chou dynasty, who, becoming enthralled by her beauty, married her and became her king. King Mu lived about 985 B. C. There are many variations of the above legend, many claiming that it was Emperor Wu Ti of 139 B. C. who wooed and won the fairy.

Height, 6 inches; diameter, 3 inches.

Made during the K'anghsi period, Tai Tshing, 1662-1722. (Marked with the double blue circles.)

214. CHINESE FIVE-COLOR TEA CADDY. (No mark.) Lung ch'ing, 1567-1572.

Decorated in foliate scroll work in green, with black ground. A very odd piece of old Lung ch'ing ware. Porcelain heavy and hard, glaze dull.

Height, 7 inches; depth, 2 inches; width, 5 inches.

Made during the Lung ch'ing period, Ta Ming dynasty, 1567-1572

215. CHINESE POLYCHROME VASE. (No mark.)
K'anghsi, 1662-1722.

Ornamentation consists of two panels in which appear the figures of the dog Fo. The balance of the surface is covered with a foliate scroll in green, lavender and red. The porcelain is semi-eggshell.

Height, 10 inches; diameter, 4 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

216. KUTANI VASE. Kutani-yaki, 1750.

九
谷

Decorated with flowers and Greek fret-work in green, lavender, yellow and black. Porcelain is hard, semi-eggshell. Glaze excellent.

Height, 7 inches; diameter, 4 inches.

Marked "Kutani- (yaki)."

217. { PAIR CHINESE TEA CADDIES. Chien lung,
218. { 1736-1795.

Pair of caddies decorated with the Imperial dragon and Huang bird in coral red on white porcelain.

Height, 6 inches; diameter, 4 inches.

219. JAPANESE VASE. (No mark.) 1810.

Finished in red enamel after the ox-blood style, with decorations of pheasant, plum blossoms, kikus, etc., in blue and white under the glaze. An odd piece of early nineteenth century ware.

Height, 13 inches; diameter, 10 inches.

220. CHINESE SANG DE BOEUF VASE. (No mark.)
Chien lung, 1736-1795.

A rare piece of old "Lang-yao" perfect in glaze and shape; magnificent color. It was claimed by the old ceramists that this color was obtained by the use of powdered rubies.

Height, 7 inches; diameter, 3 inches.

Made during the Chien lung period, Tai Thsing dynasty, 1736-1795.

221. CHINESE OX-BLOOD VASE. K'anghsi, 1662-1722.

An old piece of coral red, slightly mottled, raised work around the base, white throat. A rare piece of the famous ox-blood.

Height, 8 inches; diameter, 3 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

222. CHINESE VASE. (No mark.) Wanli, 1573-1619.

In polychrome, with pomegranate, persimmon, rocks, pigeons, swastika, butterflies, etc. Also emblematic mark of longevity.

Height, 18 inches; diameter, 7 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

223. CHINESE CURRIE DISH. K'anghsi, 1662-1722.

A very unique piece of old famille-verte and famille-rose combined. It is decorated with roses, chrysanthemums, sprays, etc., all in relief enamel, being one of the most interesting specimens of the various colors and methods of using them to be found in any piece in the collection of the K'anghsi period. The prevailing color is green. The wooden tray containing the sections of the dish is of a much later date. The dish was bought in the "Old City" in Pekin in 1880 from a Chinese gentleman who had a short time previous been a passenger upon Capt. Conner's steamer.

Height, 1 inch; diameter, 14 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

224. CHINESE POLYCHROME JAR. Wanli, 1573-1619.

Decorated with four medallions carrying birds, fruit, flowers, and green and white scroll work. Five-color panels. Top surmounted by dog Fo.

Height, 16 inches; diameter, 10 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

225. CHINESE FIVE-COLOR TEA CADDY. (No mark.)
K'anghsi, 1662-1722.

An exceptionally rare specimen of eggshell five-color, decorated with the persimmon tree, plum tree, butterflies, rocks, etc. The work is exquisitely done in lavender, black, red, green, and yellow.

Height, 5 inches; diameter, 5 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

226. CHINESE VASE. Chien lung, 1736-1795.

Dead orange base, white plum blossoms and tree. Broken lip, piece missing. Peculiar color.

Height, 9 inches; diameter, 4 inches.

Made during the Chien lung period, Tai Thsing dynasty, 1736-1795.

227. CHINESE FIVE-COLOR VASE. (No mark.)
K'anghsi, 1662-1722.

Decorated with the Imperial dragon in green and black enamel; and the sacred carp rising from the waves. The clouds, dragon, and carp are in raised enamel and admirably finished. Semi-eggshell.

Height, 10 inches; diameter, 4 inches.

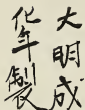
Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

228. CORAL-RED JAPANESE VASE. (No mark.) 1860.

Ornamented with white flowers in relief. Handsome piece of nineteenth century Kioto ware.

Height, 16 inches; diameter, 8 inches.

229. JAPANESE BOWL. (Forged Chinese mark.) 1780.



Decorated with a profusion of chrysanthemums, of different sizes and colors.

Height, 2 inches; diameter, 6 inches.

Mark is the forged seal of the Tching-hua period, Ta Ming dynasty, 1465-1487.

230. CHINESE FIVE-COLOR PLATE. Chien lung, 1736-1795.



A very peculiar piece with center decoration of pomegranate and bat in red, with green leaves. On the border are four sprays showing lotus, leaves, etc. The predominating color is a bluish green; all except the red and black are in enamel

colors. Porcelain is semi-eggshell, and very hard.

Height, 1 inch; diameter, 7 inches.

Mark is the seal of the Chien lung period, Tai Tsing dynasty, 1736-1795.

231. CHINESE FIVE-COLOR PLATE. (Mandarin mark.) 1736-1795.



A semi-eggshell plate decorated with bamboo and lotus.

Height, 1 inch; diameter, 8 inches.

Mark is evidently the private mark of some mandarin.

232. CHINESE EGGSHELL BOWL. Chien lung, 1736-1795.



One of the finest of the Chien lung ten-colors. The decorations are very simple, two four-clawed dragons, and two Huang birds. These are finished in raised enamel, great attention being paid to detail. The colors carry their own shading as a rule, especially the pinks and blues, something not often met with. The claws and teeth are accurately placed in raised white enamel. Clouds, spurts of flame, etc., are used to fill in.

This bowl was given Capt. Conner by a Chinese connoisseur at Newchwang, who told him that it was made by T'ang-ying, the Imperial potter, who was probably the greatest of the eighteenth century ceramists, for Chien lung's son, Chiach'ing. Chiach'ing succeeded Chien lung in 1796, was an idle and dissolute monarch, through whose loose methods many art treasures were secured by foreigners and others.

Height, 4 inches; diameter, 7 inches.

Mark is the seal of the Chien lung period, Tai Tsing dynasty,

233. CHINESE PORCELAIN TRAY. K'anghsi, 1662-1722

Five-color work, with three figures of Chinese officials in garden, near house. Very odd.

Height, 1 inch; depth, 9 inches; width, 9 inches.

Made during the K'anghsi period, Tai Tsing dynasty, 1662-1722.

234. CHINESE FIVE-COLOR BOWL. Tching-hwa, 1465-1487.



One of the few genuine pieces of Tching-hwa porcelain in existence. Decorated on the outside with four pomegranates, three bats (in red), three characters (cheou), two Chinese finger quince. On the inside appear the fruit, flowers and foliage. Very rare.

Height, 3 inches; diameter, 6 inches.

Mark is the seal of the Tching-hwa period, Ta Ming dynasty,

235. JAPANESE BOWL. (No mark.) 1790.

An odd shaped heavy porcelain bowl, with milk-white, even glaze, decorated on outside with three long-winged bats; on the inside with the sacred carp and five-clawed dragon. The colors are delicately shaded and blended. This piece has been copied from a Chinese bowl of early eighteenth century ware, and even as a copy is a rare piece of its class.

Height, 2 inches; diameter, 5 inches.

Made during the latter part of the eighteenth century.

236. KUTANI PUNCH BOWL. (Fuku mark.) 1800.



Decorated with three fan panels, embellished with landscapes, flowers, and garden scenes. Floral designs on outside. This bowl is a masterpiece of Kutani workmanship, and a magnificent specimen of ceramic ware. Decorations after Chinese style.

Height, 8 inches; diameter, 18 inches.

Mark is the "Fuku" character, meaning happiness, etc.

237. JAPANESE BOWL. Gioku, 1800.



Ornamented with medallions containing figures of men with military emblems, and the dragon horse. Blossoms in white enamel relief. Heavy porcelain. Glaze dull. Colors: Red, green, blue, purple, black.

Height, 2 inches; diameter, 7 inches.

Mark is that of a potter named "Gioku."

238. CHINESE FIVE-COLOR BOWL. Yung cheng, 1723-1735.

正
年
製
大
清
雍
正

Very fine example of Yung cheng period showing ducks in, and descending into, a pond of lotus flowers, symbolic of absolute matrimonial bliss. The drawing is well done, showing much freedom of style. Colors harmonize well, showing skillful treatment.

Height, 2 inches; diameter, 6 inches.

Mark is the seal of the Yung cheng period, Tai Thsing dynasty, 1723-1735.

239. CHINESE FIVE-COLOR BOWL. Wanli, 1573-1619.

曆
年
製
大
明
萬
曆

Decorated with Imperial Huang birds and clawless dragons. Colors are green, red, blue, orange, and black. The porcelain is heavy, very white, and with the leathery glaze (sometimes called the orange-peel glaze) that was characteristic of the early Wanli productions.

Height, 2 inches; diameter, 5 inches.

Mark is the seal of the Wanli period, Ta Ming dynasty, 1573-1619.

240. CHINESE BLUE AND WHITE DRAGON VASE.
(No mark.) K'anghsi, 1662-1722.

A most peculiar piece with decorations consisting of the three Imperial dragons; two are in old-rose stipple, the other in olive green, the latter being in opposition to the former two. All three dragons are in enamel relief work. The entire background consists of waves. The modeling is exceptionally good, the detail work accurate, the shading skillfully done.

Height, 17 inches; diameter, 9 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

241. CHINESE CRACKLE VASE. (No mark.) 1820.

A good piece of blue and white with scroll and chrysanthemum decoration.

Height, 14 inches; diameter, 8 inches.

242. JAPANESE BLUE AND WHITE PLAQUE. (No mark.) 1810.

Scroll and geometrical designs with figure of horse in center. Hirado ware.

Height, 3 inches; diameter, 18 inches.

243. CHINESE BLUE AND WHITE VASE. (No mark.)
Chêng tê, 1506-1521.

Decorated with the Huang bird and Kylin. The drawing is quaint and full of action. The color is the very richest of the blue-under-the-glaze for which the Chêng tê period was noted. Elephant head handles. A very rare piece of Chinese blue and white.

Height, 10 inches; diameter, 6 inches.

Made during the Chêng tê period, Ta Ming dynasty, 1506-1521.

244. CHINESE BLUE AND WHITE WALL VASE. (No mark.) Chien lung, 1735-1795.

A very heavy piece of semi-porcelain, with decorations in a vivid blue consisting of temples, mountains, ocean, junks, etc. One of the earliest specimens of the old Chinese wall vases.

Height, 9 inches; diameter, 5 inches.

Made during the Chien lung period, Tai Tsing dynasty, 1736-1795.

245. JAPANESE HIRADO PLAQUE. (Forged Chinese mark.) 1790.

化大年
制明成

A magnificent piece of old blue and white, decorated with the two Shishi lions in relief paste. It shows the greatest care in manipulation, even the seal marks being in relief enamel.

Height, 5 inches; diameter, 23 inches.

Mark is the forged seal of the Tching-hwa period, Ta Ming dynasty, 1465-1487.

246. BLUE AND WHITE CHINESE VASE. (No mark.)
K'anghsi, 1662-1722.

Very simple decorations of vases, stands, etc. Blue is very rich and pure. Milk-white glaze. A rare piece of K'anghsi blue and white.

Height, 7 inches; diameter, 4 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

247. OLD CHINESE SOUFFLÉ BLUE. (No mark.)
K'anghsi, 1662-1722.

With white medallions on which are depicted the Emperor on black and white horse with attendants. Rather striking in appearance.

Height, 14 inches; diameter, 7 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

248. CHINESE SOUFFLÉ VASE. (No mark.) K'anghsi, 1662-1722.

An absolutely perfect specimen of pure soufflé blue ware, long, narrow neck.

Height, 15 inches; diameter, 7 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

249. CHINESE BLUE AND WHITE VASE. (No mark.)
K'anghsi, 1662-1722.

One of the rare pieces produced and presented to the Prince Yung cheng before his accession to the throne in 1723. The decoration and the idea portrayed show the poetic instinct of the old Chinese artists, delineating as they did the spiritual dragon "Shen lung" in the midst of bestowing his blessings upon mankind. The "Shen-lung" dragon has dominion over the wind and rain clouds, causing the former to blow and the latter to precipitate their moisture for the enrichment of the land. Without doubt a very delicate way taken by the Prince's subjects to suggest a kind and generous treatment of his people when he should become Emperor.

Height, 18 inches; diameter, 9 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

250. CHINESE BLUE AND WHITE JAR. (No mark.)
K'anghsi, 1662-1722.

With carved teak cover. Design shows the Emperor en route to the temple of "The Sacred Lotus," with standard bearers and attendants. Strong individual characteristics are shown.

Height, 9 inches; diameter, 7 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

251. CHINESE WILLOW PATTERN PLATTER. (No mark.) K'anghsi, 1662-1722.

Blue-under-the-glaze. Original pieces of willow-ware.

Height, 1 inch; depth, 12 inches; width, 16 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

252. CHINESE WILLOW PATTERN PLATTER. (No mark.) K'anghsi, 1662-1722.

Same as No. 251, only smaller.

Height, 1 inch; depth, 8 inches; width, 11 inches.

253. CHINESE WILLOW PATTERN PLATTER. (No mark.) K'anghsi, 1662-1722.

Same as No. 251, only smaller.

Height, 1 inch; depth, 6 inches; width, 10 inches.

254. CHINESE BLUE AND WHITE PLAQUE. (No mark. K'anghsi, 1662-1722.

Rare piece of the old blue and white Chinese figure painting, the Chinese artists seldom using figures to the extent shown in this one piece, especially in blue and white. The scene represents the battle for supremacy, the creek serving as the boundary line. The action is spirited, the lines fairly well drawn. Evidently made for some mandarin in commemoration of some achievement of his generals.

Height, 2 inches; diameter, 15 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

255. CHINESE BLUE AND WHITE PLAQUE. (No mark.) K'anghsi, 1662-1722.

Representing the same characters as are depicted in No. 254, but in different attitudes. Same border, size, etc., being a companion piece to No. 254.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

256. CHINESE BLACK HAWTHORN. K'anghsi, 1662-1722.

Cover missing. Ornamented with four raised panels, each bearing the Dog Fo in different attitudes. Black ground between panels, with light green hawthorn flowers. Odd, rare, and unique.

Height, 12 inches; diameter, 10 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722. (Marked with double ring.)

257. CHINESE FIVE-COLOR WINE CUP. (No mark.)
Wanli, 1573-1619.

A very simple, effective little piece of old eggshell. Colors: orange, yellow, red, green, black, with the peculiar iridescent sheen caused by age and exposure.

Height, 2 inches; diameter, 3 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

258. CHINESE BLUE AND WHITE HAWTHORN JAR.
K'anghsi, 1662-1722.

A very odd piece of old Chinese Hawthorn, containing medallions or panels on which are shown the two mandarin feathers, sacred table, etc. A unique piece in which the crackle is rudely imitated.

Height, 8 inches; diameter, 6 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722. (Marked with blue ring.)

259. CHINESE PORCELAIN PLATE. T'ung chih, 1862-1875.



A small plate, decorated with flowers, branches, and cricket. Colors: Blue-green, pink, white, and gold. A good specimen of that period.

Height, 1 inch; diameter, 3 inches.

Mark is the seal of the T'ung chih period, Tai Tshing dynasty, 1862-1875.

260. CHINESE BLUE AND WHITE PLATE. (No mark.)
Chien lung, 1736-1795.

Exquisitely decorated with butterfly and peony.

Height, 1 inch; diameter, 5 inches.

Made during the latter part of the Chien lung period, Tai Thsing dynasty, 1736-1795.

261. CHINESE BLUE AND WHITE HAWTHORN JAR.
K'anghsi, 1662-1722.

With original cover. A magnificent piece of the old blue and white hawthorn of the highest excellence. While the blossoms are called "hawthorn" from their resemblance to the English flower of that name, they are, in reality, those of the prune tree, called by the Chinese "Mei-hwa."

Height, 14 inches; diameter, 10 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.
(Marked: Two blue rings.)

262. CHINESE BLUE AND WHITE HAWTHORN JAR.
(No mark.) K'anghsi, 1662-1722.

A very handsome piece of old blue and white hawthorn. With original cover.

Height, 10 inches; diameter, 8 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

263. CHINESE BLACK HAWTHORN. (No mark.) Wanli, 1573-1619.

One of the rarest hawthorns in existence, a very old piece with the iridescence peculiar to the Wanli black hawthorns. There is also an iridescent green tinge to the center of each of the hawthorn flowers. This jar was made in two parts, put together, fired in the kiln, then glazed, fired again, then decorated and again fired. The color is a rich purplish black, glaze pure white in the petals. Original cover.

Height, 11 inches; diameter, 6 inches.

Made during the Wanli period, Ta Ming dynasty, 1573-1619.

NOTE.—The method of manufacture as given above was told Capt. Conner by a native Chinese potter. It is doubtful if it was really fired more than twice.

264. CHINESE BLUE AND WHITE HAWTHORN JAR.
(No mark.) K'anghsi, 1662-1722.

Excellent piece of blue and white hawthorn.

Height, 11 inches; diameter, 8 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.

265. CHINESE BLUE AND WHITE HAWTHORN.
K'anghsi, 1662-1722.

Tall vase, showing trunk of prune tree, blossoms, etc. A strikingly handsome piece.

Height, 18 inches; diameter, 8 inches.

Made during the K'anghsi period, Tai Thsing dynasty, 1662-1722.
(Marked: Two blue rings.)

266. CHINESE BLUE AND WHITE HAWTHORN JAR.
(No mark.) K'anghsi, 1662-1722.

A rich piece of the old dark blue hawthorn in semi-eggshell.

Height, 9 inches; diameter, 8 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

267. CHINESE BLUE AND WHITE HAWTHORN
VASE. (No mark.) K'anghsi, 1662-1722.

A peculiarly shaped hawthorn vase, graceful in its lines, covered with a beautiful glaze. A very odd piece of this rare ware.

Height, 9 inches; diameter, 4 inches.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722.

268. KUTANI BOWL. Koichi, 1720.

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Decorated in pure red and gold with design of Imperial dragon, foliate scroll work, etc.

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Height, 4 inches; diameter, 7 inches.

Mark reads: "Koichi," name of potter. This is rather indefinite as part of the signature has become worn off.

269. KAGA BOWL. Kutani-yaki, 1780.

九
谷
製

Decorated with dragon center and tassellated back.
Colors: Red and gold.

Height, 2 inches; diameter, 7 inches.

Mark reads: "Made in Kutani."

270. KAGA BOWL. Kutani-yaki, 1780.

九
谷
製

Decorated with dragon center, tassellated back.
Milk-white porcelain.

Height, 3 inches; diameter, 8 inches.

Mark reads: "Made in Kutani."

271. KAGA BOWL. Kutani-yaki, 1720.

九
谷
製

Old piece in gold and red. Imperial dragon.
Tassellated back. Highest grade Kutani.

Height, 4 inches; diameter, 9 inches.

Mark reads: "Made in Kutani."

272. IMARI TRAY PLATTER. (No mark.) 1850.

Decorated with dragons, clouds, cloves, etc., in red,
white and gold, green and violet. Porcelain heavy,
very white; glaze bubbly.

Height, 2 inches; depth, 5 inches; width, 8 inches.

273. IMARI TRAY BOWL. (No mark.) 1840.

Colors are rich in tone, nearly all in enamel, red,
blue, green, yellow, and purple.

Height, 1 inch; depth, 4 inches; width, 7 inches.

274. KUTANI PUNCH BOWL. (No mark.) 1800.

An unusually handsome piece of Kutani. Orna-
mented with the famous view of Mt. Fuji from the
beach at Mywo; also the Japanese peacock, peony flow-
er, etc. Outside decorations, fern leaves and diaper
work.

Height, 6 inches; diameter, 15 inches.

275. KUTANI FIGURE. (No mark.) 1780.

Japanese girl with gourd thrown over shoulder, supported with strap. She is dressed in blue kimono decorated with a scroll splash pattern. A fine piece of old Kutani figure work of quaint design.

Height, 9 inches; depth, 3 inches; width, 4 inches.

276. LACQUERED MIRROR STAND AND CABINET.
1600.

In black and gold lacquer; bearing Kiri crest of Emperor. A rare specimen of old lacquer in simple Japanese designs. History unknown.

Height, 26 inches; depth, 11 inches; width, 11 inches.

277. KUTANI FIGURE. (Fuku mark.) 1730.



Illustrating the fairy tales of the rat and the closed bag, or plentitude and poverty. A rich piece of old Kutani. Coloring excellent.

Height, 6 inches; depth, 5 inches; width, 8 inches

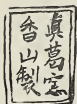
Mark is the "Fuku" character, meaning happiness, etc.

278. SETO WARE KORO. (No mark.) 1690.

Embossed in gold flowers, red chrysanthemums on white ground, blue-under-the-glaze. Shishi lion on cover holding golden ball, symbolic of the soul, or life. A most exquisite piece of rare old Seto ware, showing the hand of a master potter in the delicate cut-out design of the Koro openings.

Height, 7 inches; depth, 4 inches; width, 7 inches.

279. BLUE AND WHITE MAKUZA VASE. Makuzu Kozan, 1894.



A beautiful creation, simple in design, with a single bird in a light purplish pink. One of the richest pieces made by Japan's famous artist Makuzu Kozan.

Height, 10 inches; diameter, 6 inches.

Mark is that of Makuzu Kozan, the greatest living potter to-day. His works command most exorbitant prices, every piece being practically sold before it has left the decorator's hands.

280. IMPERIAL YELLOW VASE (CHINESE). K'anghsi, 1662-1722.

With five-clawed dragon, sun, and flame. Body of vase is yellow, dull gloss finish; dragon in lavender, blue-green dorsal fin, head picked out in brownish black, eyes white with black pupils, mouth red, teeth in white enamel, as are also the claws; feet bluish-green. This is one of the rare "mud-eel" monochrome base vases made by T'sang Ying-hsuan, the Director of the Imperial Potteries during the reign of Emperor K'anghsi.

Made during the K'anghsi period, Tai Tshing dynasty, 1662-1722. (Marked: Two blue rings.)

281. CHINESE FIVE-COLOR VASE. K'anghsi, 1662-1722.

Same as No. 203, which see for description.

Height, 10 inches; diameter, 4 inches.

282. KUTANI TEAPOT. (No mark.) 1710.

In the shape of the god Hotei, god of contentment, with sack over shoulder. This is one of the most unique of Japanese teapot designs. The porcelain is of the very highest quality, the finish and expression of the face are remarkably good, the eyes and teeth are very cleverly worked up. The body is in white velvet glaze, the costume in rich blue, the bag in light and dark brown.

Height, 6 inches; diameter, 7 inches.

283. JAPANESE FIGURE. (No mark.) 19th century.

Of the god Daikoku, god of riches. While a comparatively modern piece of nineteenth century Takatori ware, is unique because of the peculiar glazes and the way they were used by the potter, an old man living near Kioto in 1886. It is covered with a rich cream-yellow glaze, finely crackled, and splashed with a beautiful translucent, rich, chocolate-brown.

Height, 9 inches; depth, 5 inches; width, 6 inches.

284. KUTANI ELEPHANT. (No mark.) 1710.

One of the rarest pieces of Kutani in any collection, excelling not only in quality, but in workmanship and design. The body of the elephant is well modeled, the pagoda trappings are marvels of the potters' art.

Height, 16 inches; depth, 6 inches; width, 14 inches.

285. JAPANESE VASE. Riosai Inouye, 19th century.

莫井
藥上

Handsomely decorated with iris blossoms. One of the prettiest vases ever put out by Riosai Inouye, the famous potter of Smida, Tokio.

Height, 15 inches; diameter, 8 inches.

Mark is that of Riosai Inouye.

286. BIZEN-WARE FIGURE. (No mark.) 1600.

Of Japanese in sitting position, with basket over shoulder. Portions are broken off and missing. Made of flint-like stone ware, grey in color. Vari-colored enamels are used on the costume, some with, some without, crackle. The modeling of the features is excellent, the stubby beard being accurately shown, the hair, eyebrows, etc., being shaded and colored with incised enamel.

Height, 7 inches; depth, 4 inches; width, 4 inches.

287. TEAPOT. Makuzu Kozan, 1880.

香山製
真葛窓

A forged piece of Chinese ware by Makuzu Kozan, the famous potter. It is a beautiful specimen of his personal work. The crackle is very even, the glaze smooth and glossy, the blue is under the glaze.

Height, 7 inches; diameter, 5 inches.

Mark is the personal mark of Makuzu Kozan.

288. BLUE AND WHITE JAPANESE FLOWER STAND. (No mark.) 1875.

Modern make, decorated with cranes, etc.

Height, 19 inches; diameter, 12 inches.

289. BLUE AND WHITE JAPANESE FLOWER STAND. (No mark.) 1875.

Modern blue and white, though of excellent quality.

Height, 20 inches; depth, 12 inches; width, 12 inches.

290. CHINESE IMPERIAL SCREEN. K'anghsi, 1662-1722.

A priceless piece of carved ebony and porcelain work. Made up of six panels of carved ebony, each 8 feet in height, surmounted by three carved panels 16 inches high. Inserted in the 6 upright panels are 36 porcelain plaques of Imperial yellow, on which are depicted various scenes and incidents connected with the eight Chinese Immortals. The carving is magnificently finished, part of it representing a portion of the Imperial dragon procession.

This screen was presented to Gov.-Gen. Liu Min Chang, of Formosa, by the Dowager Empress of China, in recognition of his gallant defense of Formosa in 1885.

Height, 9 feet; width, 9 feet.

The porcelain plaques were made during the K'anghsi period, Tai Thsing dynasty, 1662-1722. The ebony frame-work somewhat later.

The eight immortals venerated by the Taoists are: Chun-li Ch'uan, Chang Kuo, Lu Tung-pin, Ts'ao Kuo-ch'iu, Li Tieh-kuai, Han Hsiang-tz'u, Lan Ts'ai-ho, and Ho Hsien-ku. The last two are usually designated as females, the others as males. While all were venerated in the ancient Taoistic legends it was only during the thirteenth century that they were assembled as a well-defined group of Immortals. They were all endowed with supernatural powers.

291. BRASS HIBACHI. (No mark.) 1720.

Exceptionally fine specimen of Japanese brass work.

Height, 9 inches; diameter, 20 inches.

292. IVORY FLOWER VASE. (No mark.) 19th century.

Made from small tusk, carved in form of bamboo stalk, with birds, leaves, etc., for ornamentation.

Height, 10 inches; diameter, 2 inches.

293. OPIUM PIPE. (No mark.) 1870.

With bone stem and pewter trimmings, stone-ware bowl. Valuable only as a specimen of the Chinese opium pipe of that time, and from the fact that it was picked from the ruins of the Chinese Admiralty office in Port Arthur immediately after its capture in 1894 by the Japanese.

Diameter, 1 inch; length, 20 inches.

294. IVORY FIGURE. Kogetsu, 19th century.

Man with rake, representing the agriculturist.

海
月

Height, 5 inches; diameter, 2 inches.

Signed by Kogetsu.

295. DANCING GIRL. Meizan, 19th century.

Ceremonial dancer. Carving signed by Meizan, the artist.

明
山

Height, 6 inches; diameter, 2 inches.

296. GEISHA GIRL. (No mark.) 19th century.

Height, 8 inches; diameter, 2 inches.

297. MAN AND BOYS. Koichi, 19th century.

Representing the Boys' Festival the first week in May.

光
一

Height, 8 inches; diameter, 2 inches.

Signed by Ko ichi.

298. HOUSE, PINE TREE. Ming-gioko, 18th century.

民
玉

Representing a "Besso" or summer house.

Height, 5 inches; diameter, 3 inches.

Signed by Ming-gioko, one of the most famous ivory-workers of Japan during the eighteenth century. All of his pieces in this collection were obtained in exchange for Chinese porcelain.

299. LADY WITH BENTO BOX. (No mark.) 19th century.

Excellent piece.

Height, 7 inches; diameter, 2 inches.

300. FLOWER SELLER. (No mark.) 19th century.

With game-cock.

Height, 4 inches; diameter, 2 inches.

301. LADY WITH BRANCH OF FLOWERS. Meizan, 19th century.

明
仙

Height, 5 inches; diameter, 2 inches.

Signed by Meizan.

302. HELMET MAKER. (No mark.) 19th century.

Height, 4 inches; diameter, 3 inches.

303. MAN WITH STORK. Shozan, 19th century.

乐
山

Height, 6 inches; diameter, 2 inches.

Signed by Shozan.

304. MASK MAKER. (No mark.) 19th century.

Excellent work.

Height, 3 inches; diameter, 2 inches.

305. FISHERMAN. Onzan, 19th century.

Height, 6 inches; diameter, 2 inches.

山
之
子

Signed by Onzan.

306. WOOD PIGEON. (No mark.) 19th century.

Called "tama hato" by the Japanese.

Height, 4 inches; diameter, 6 inches.

307. FRUIT SELLER. (No mark.) 19th century.

Height, 4 inches; diameter, 2 inches.

308. MAN AND SERPENT. (No mark.) 19th century.

Odd piece.

Height, 5 inches; diameter, 2 inches.

309. FROG CATCHER. Hozan, 19th century.

Good piece.

芳
山

Height, 4 inches; diameter, 3 inches.

310. ADACHI SURROUNDED BY MONKEYS. Tosai,
19th century.

东
部

Height, 5 inches; diameter, 2 inches.

Signed by Tosai.

311. OLD WOMAN FAGGOT GATHERER. Unknown,
19th century.

Signed with unknown character.

Height, 5 inches; diameter, 2 inches.

312. DRUM AND COCK. (No mark.) 19th century.

With exquisite gold lacquer ornamentation. A very handsome piece of lacquer and ivory.

Height, 6 inches; diameter, 3 inches.

313. GARDENER WITH FLOWERS. Hozan, 19th century.

芥
山

Height, 4 inches; diameter, 3 inches

Signed by Hozan.

314. GIRL WITH BIWA (JAPANESE FLUTE). Kore yoshi, 19th century.

足
吉

Height, 5 inches; diameter, 2 inches

Signed by Kore yoshi.

315. GIRL WITH PAINT BRUSHES. Akiyoshi, 19th century.

明
美

Height, 5 inches; diameter, 2 inches.

Signed by Akiyoshi.

316. GEISHA GIRL. (No mark.) 19th century.

Height, 6 inches; diameter, 2 inches.

317. MAN WITH TRAINED BIRD. Kiozan, 19th century.

京
山

Sleight-of-hand man.

Height, 2 inches; diameter, 3 inches.

318. GEISHA. Shin-ichi, 19th century.

真
一

Height, 5 inches; diameter, 2 inches

Signed by Shin-ichi.

319. OMIS (DEVILS) PLAYING GO. (No mark.) 19th century.

Height, 3 inches; diameter, 3 inches.

Made at beginning of nineteenth century.

320. SUMMER HOUSE. Ming-gioko, 18th century.



Height, 5 inches; diameter, 2 inches.

Signed by Ming-gioko, famous carver.

321. STORY TELLER (HANASHI-KA). (No mark.) 19th century.

Height, 3 inches; diameter, 2 inches.

322. MASK MAKER. (No mark.) 19th century.

Excellent piece.

Height, 3 inches; diameter, 2 inches.

323. NINGIO SELLER. Kazumasa, 19th century.



Height, 3 inches; diameter, 2 inches.

Signed: "Carved by Kazumasa."

324. PEDDLER AND BOY. Kiu-itsu, 19th century.



Height, 4 inches; diameter, 2 inches.

Signed by "Kiu-itsu (or Hisa-kazu)."

325. PRIEST WITH GONG. (No mark.) 19th century.

Height, 3 inches; diameter, 2 inches.

326. YOUNG GEISHA GIRL. (No mark.) 19th century.

Height, 3 inches; diameter, 1 inch.

327. GEISHA GIRL. (No mark.) 19th century.

Height, 3 inches; diameter, 1 inch.

328. GEISHA GIRL. (No mark.) 19th century.

Height, 7 inches; diameter, 2 inches.

329. IVORY KORO. (No mark.) 19th century.

Overlaid with gold lacquer and mother-of-pearl. A very handsome piece.

Height, 4 inches; diameter, 4 inches.

330. FISHERMAN AND CRAB. (No mark.) 19th century.

Height, 7 inches; diameter, 2 inches.

331. MASK MAKER AT WORK. Hogetsu, 19th century.

Very fine specimen.

Height, 7 inches; diameter, 2 inches.

Signed by the carver, Hogetsu.

芥
月

332. SNAKE KILLER. Tenzan, 19th century.

Height, 6 inches; diameter, 2 inches.



Signed by Tenzan.

333. CAVE AND MONKEY PILGRIMS. Ming-gioko, 18th century.

民
玉

An exceptionally fine specimen of this great artist's work.

Height, 3 inches; depth, 3 inches; width, 3 inches.

Signed by the carver, Ming-gioko.

334. MAN WITH FLOWERS. Gio-ichi, 19th century.

五
一
刀

Height, 6 inches; diameter, 2 inches.

Signed by the carver, Gio-ichi, or as sometimes translated, Gio-itsu.

335. SHRINE AND GODDESS. Ming-gioko, 18th century.

民
玉

A remarkable piece of intricate ivory carving, very skillfully done.

Height, 5 inches; diameter, 3 inches.

Signed by the carver, Ming-gioko.

336. FLOWER SELLER. Ko-gioku, 19th century.

Height, 3 inches; diameter, 3 inches

Signed by the carver, Ko-gioku.

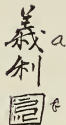
337. PILGRIM AND CAT. Shunka, 19th century.

俊
香

Height, 6 inches; diameter, 3 inches.

Signed by the carver, Shunka.

338. CARVED SECTION OF TUSK. Yoshi-toshi, 19th century.



Very handsome piece.

Height, 6 inches; diameter, 3 inches.

Signed: (a) Yoshi-toshi. (b) His Seal.

339. MAN WITH PIGEON. Gioku-mei, 19th century.



Height, 3 inches; diameter, 2 inches.

Signed by Gioku-mei.

340. TEMPLE LANTERN. Ming-gioko, 18th century.
Handsome piece.



Height, 7 inches; diameter, 2 inches.

Signed by Ming-gioko.

341. COMIC ACTOR. Togetsu, 19th century.



Height, 6 inches; diameter, 2 inches.

342. MINER. (No mark.) 18th century.

An excellent piece of wood and ivory carving.
Facial expression exceptionally good.

Height, 6 inches; diameter, 3 inches.

343. WOOD-CUTTER WITH FAGOTS. Gio-ku-ichi, 18th century.

快
之
用
也

Excellent specimen of wood and ivory work. The lines are exceptionally drawn.

玉
一

Height, 5 inches; diameter, 5 inches.

Signed by the carver, Gio-ku-ichi.

344. MAN AND MONKEY. (No mark.) 18th century.

A rare piece of wood and ivory carving. While Nos. 342 and 344 have no signatures, it is quite evident that they are both by Gio-ku-ichi.

Height, 16 inches; diameter, 4 inches.

345. SHORT SWORD. Mei, 19th century.

△
一
〇

Decorated with figures from Japanese fairy tales—the “Eagle-headed,” the “Bat-mouthed,” the “One-eyed owl,” “Happy-head,” etc.

Height, 2 inches; length, 17 inches.

Mark is the character “Mei,” meaning “soul,” and has reference to the Samurai saying: “The sword is the soul of a Samurai.”

346. SHORT SWORD. (No mark.) 19th century.

Mate to No. 345, but slightly shorter.

347. SHORT SWORD. (No mark.) 19th century.

Bone scabbard, was once owned by a retainer of the Prince of Nanbu.

Length, 14 inches.

348. SHORT SWORD. (No mark.) 19th century.

Bone scabbard. Mate to No. 347, similarly decorated.

NOTE.—While there is little artistic merit to either of the last two numbers, they were added to the collection because they are typical of the bone-carver's art, which was but a stepping stone to that of ivory carving.

349. BRONZE FIGURE. (No mark.) 1300.

Of the Bodhisattwa Kwannon. It was secured in the Province of Sanuki (Island of Shikoku) in 1871, by Capt. Conner, who dug it from the ruins of the "Meizan," a sub-temple of the famous "Kompira." It was one of the original altar pieces and was known to be more than 500 years old. In 1871 Capt. Conner brought it to Yokohama, where he had the dirt and grime removed and the surface restored by an expert bronze worker.

Height, 28 inches; depth, 9 inches; width, 17 inches.

DESCRIPTION.—It stands upon the lotus, majestically erect, the right hand slightly raised from the thigh, the left folded partially over the breast. The right foot is extended a trifle, the weight of the body being borne by the left. The folds of the upper drapery are few, but these are with all the grace and beauty of the early Greek sculptures. The lower dress hangs with the freedom and power so essential to the dignity of the figure itself. The neck is encircled with a complicated necklace of peculiar beauty. The anatomical lines are beautifully human, though characteristically severe and benign. The drapery is covered with exquisitely wrought damascene scroll work, showing the exceptional skill displayed by some artist after the figure had left the bronze worker's hands.

In many respects this piece closely resembles the celebrated "Bodhisattwa of the Sun" at Kofukuji, in Nara, made about 750 A. D. By many it has been ascribed to that period, while others have placed it some 200 years later. Unfortunately, the terrific heat through which it passed, and the subsequent restoration by the Japanese artist at Yokohama have obliterated certain indications that would prove extremely valuable in definitely assigning it to some period.

The earliest creative works of Japanese art were in the forms of the Bodhisattwa Kwannon (in the 7th century). The first original Japanese Kwannon was carved from hard wood by the Prince Shotoku himself, and represents the spirit of Providence. Shortly after this bronze Kwannons were made for the temple Iwabuchi, near Nara. In 715 A. D., Giogi, Japan's greatest sculptor, cast an altar-piece at Yakushiji, near Nara, resembling in many respects the one in the Conner collection.

350. SMALL BRONZE FIGURE. (No mark.) 1820.

Shaki, the devil slayer.

Height, 10 inches; diameter, 3 inches.

351. LARGE BRONZE FIGURE. (No mark.) 1800.

Of the famous warrior, Toyo-Tomi. It is a magnificent piece of chiseled bronze. Secured from the Club collection at Yokohama in 1888.

Height, 38 inches; diameter, 10 inches.

352. BRONZE DRAGON. (No mark.) 1600.

An unequalled piece of bronze work of about the year 1600, showing the Imperial dragon, the eyes of which are alloy gold. So highly prized was this piece by its different owners that at various times the verdigris corrosion has been dug out and bronze patches skillfully set in.

Height, 13 inches; depth, 8 inches; width, 18 inches.

353. BRONZE GONG. Kioto, 1700.

Supported by lotus leaf held by frogs beautifully carved from wood. The detail work is excellent. The gong carries a seal on the inner plate, but time has so effaced it that only the words "Dai Nippon-Kioto" can be distinguished. Unique.

Height, 18 inches; depth, 8 inches; width, 8 inches.

354. BRONZE GROUP OF TURTLES. (No mark.) 1620.

An exceedingly life-like group of six turtles of various sizes. The attitudes are excellent and the workmanship is of the highest standard.

Height, 3 inches; depth, 6 inches; width, 8 inches.

355. ARTICULATED BRONZE CRAB. (No mark.) 1750.

A very odd, attractive, and natural piece of bronze work with dull-gloss finish.

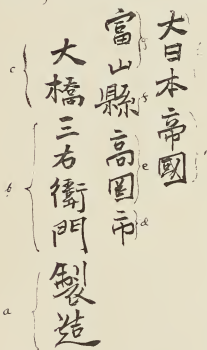
Height, 3 inches; depth, 4 inches; width, 9 inches.

356. ARTICULATED BRONZE CRAB. (No mark.) 1750.

Very similar to No. 355.

Height, 3 inches; depth, 3 inches; width, 7 inches.

357. } PAIR BRONZE JARS. Ohashi, 1790.
358. }



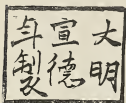
A pair of the richest and most artistic bronze inlaid work produced in Japan. The work is of superior finish and beauty; the delicacy of the design being characteristically Japanese.

Height, 14 inches; diameter, 9 inches.

These have been attributed to the first generation of the Ohashi Sane-mon guild (about 1700), but the superior excellence shows it to have belonged to members of the guild the last part of the 18th century, when it attained its supremacy in the bronze workers' art. There are certain contradictions, however, which makes a definite date exceedingly difficult.

Mark reads: (a) Made by (b) Sane-mon (c) Oshashi [of the] (d) City [of] (e) Takaoko (f) Prefecture [of] (g) Toyama [in] (h) Great Japanese (i) Empire.

359. BRONZE HIBACHI (CHINESE). Siouente, 1426-1435.

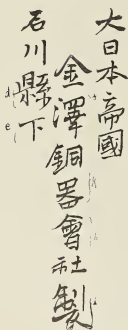


Inlaid with beaten flake gold. One of the rarest of the Siouente period bronzes. Very graceful in shape. Wicker-rope handles. This, with Nos. 368 and 383, makes three of the rarest of old Chinese bronzes. It is extremely doubtful if there is any other foreign collection containing as many Siouente bronzes. They were all part of the loot from the "Forbidden City."

Height, 3 inches; diameter, 5 inches.

Mark is the seal of the Siouente period, Ta Ming dynasty, 1426-1435.

360. } PAIR BRONZE VASES. Kanazawa, 1878.
361. }



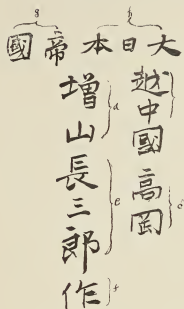
These were made by members of the famous Bronze Workers' Guild at Kanazawa, in Ishikawa Province, Japan. These artisans are noted for their superior products, of which these are splendid examples. Simply decorated with birds in gold, and pine trees incised.

Height, 15 inches; diameter, 7 inches.

Mark reads: Made by the Kanazawa Bronze Ware Company, of the town of Kanazawa, Prefecture Ishikawa, Empire of Great Japan.

Key to Japanese characters: (a) Dai Nippon (Great Japan) (b) Tei Koku (Empire) (c) Ishikawa (name of prefecture) (d) Ken (prefecture) (e) Ka (in or of) (f) Kanazawa (name of town) (g) Doki (Bronze-ware) (h) Kwaisha (Company) (i) Sei (Made by).

362. JAPANESE BRONZE TEAPOT. Chozaburo Masayama.



Beautifully inlaid with various metals, gold, silver, etc. Decorations purely Japanese, with clouds, storks, etc., as the motif. Lined with silver.

Height, 10 inches; diameter, 6 inches.

There is considerable discussion as to its age, some claiming it early, while others, late 19th century ware. If the former it was made about 1800, but the mark has been added since. If made when signed, then it is about twenty-five years old at this time.

Mark reads: (f) Made by (e) Chozaburo (d) Masuyama [of the city of] (c) Takaoka [in the] (b) Province [of] (a) Etsu (g) Empire of (h) Great Japan.

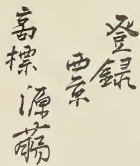
Japanese reading: (h) Dai Nippon (g) Teikoku (a) Etsu no [of] (b) kumi (c) Takaoka (d) Masuyama (e) Chozaburo (f) Saku.

363. JAPANESE BRONZE VASE. (No mark.) 1820.

Decorated with birds and bamboo in inlaid copper, silver, and gold. Typically Japanese in treatment.

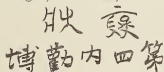
Height, 10 inches; diameter, 4 inches

364. BENKI, WITH GONG. Genyo, 1890.



Handsome piece of modern bronze from the Kanazawa district. Marks show that it was made by Genyo, in Kioto, and that it received honorary mention at the Fourth Industrial Exposition.

Height, 24 inches; diameter, 11 inches.



365. JAPANESE BRONZE FIGURE. (No mark.) 1895.

Of goddess Kwannon. This piece is listed merely as a specimen of antimony bronze made in imitation of the old Japanese ware.

Height, 10 inches; diameter, 3 inches.

366. SMALL BRONZE GOD. (No mark.) 1840.

Of Dai-koku, the god of wealth.

Height, 3 inches; diameter, 1 inch.

367. BRONZE MONKEY. Tonsai, 1770.

頌斎造

木村祖仙氏畫

A rendition of one of Sosen's famous monkeys in bronze. An excellent piece made by the great Tonsai, made from a favorite painting of Mori Sosen, who attained great renown for his delineation of monkey character.

Height, 11 inches; depth, 6 inches; width, 9 inches.

Mark reads: (a) Made by Tonsai (c) from a painting by (b) Mori Sosen.

368. CHINESE HIBACHI. Siouente, 1426-1435.



Similar to No. 359. Inlaid with hammered flake gold. See No. 359 for data.

Height, 4 inches; diameter, 6 inches.

Mark is the seal of the Siouente period, Ta Ming dynasty, 1426-1435.

369. BRONZE COCK AND HEN. It-tan, 1800.

式
探
製

Two gems of the bronze workers' art. Clear cut, naturally rendered, with much attention paid to detail.

For companion piece, see No. 374.

Mark reads: Made by It-tan.

370. CHINESE BRONZE KORO. Siouente, 1426-1435.

大
明
宣
德
年
製

A typical Chinese bronze koro of the Ta Ming dynasty. Simple, but massive in line, with dragon top, seal on upper portion of cover. Excellent specimen of Siouente period.

Height, 5 inches; diameter, 4 inches.

Mark is the seal of the Siouente period, Ta Ming dynasty, 1426-1435.

371. CHINESE BRONZE LION. (No mark.) 1720.

Striking appearance, well modeled.

For companion piece, see No. 373.

Height, 7 inches; depth, 4 inches; width, 11 inches.

While bearing no mark, they have been identified as the work of a Chinese bronze worker called "Shunzan," owing to the similarity of his work with that of a Japanese artist of same name, and about the same date.

372. BRONZE KORO. Shunzan, 1730.

春
山

In shape of dove. One of Shunzan's best productions.

Height, 9 inches; depth, 4 inches; width, 9 inches.

Signed by Shunzan.

373. CHINESE BRONZE LION. (No mark.) 1720.

Mate to No. 371, which see for details.

374. BRONZE HEN. It-tan, 1800.

式
探
製

Mate to No. 369, which see.

Height, 7 inches; depth, 5 inches; width, 12 inches.

375. BRONZE FIGURE. (No maker's mark.) 1810.

村・赤 }
松・穂 }
三太 }
夫 }
浪 }

This figure is a delineation of the hero
"Mura-matsu Sandai yu," one of the 47
Ronins of 1702, and a noted swordsman
of that valorous band of patriots.

Height, 8 inches; depth, 4 inches;
width, 6 inches.

Marks on front of coat read: (a) Mura (b) matsu (c) Sandaiyu (d)
A (e) ko (f) Ro. Meaning: "This is Mura-matsu Sandaiyu, of the 47
Ronins, of Ako Castle, in Harima."

376. RUSTIC BRONZE FLOWER STAND. (No mark.)
1770.

In shape of trunk of tree. Handworked bronze, rather
crudely finished.

Height, 7 inches; diameter, 2 inches.

377. BRONZE FIGURE, GOD YEBISU. (No mark.) 1840.

God of Daily Food. He was banished by the gods to
a desert isle, later taking on a character corresponding
very closely to our Neptune.

Height, 4 inches; diameter, 2 inches.

378. RARE JAPANESE BRONZE. (No mark.) 1500.

Chodzubachi, in form of lotus flower resting on apex of wave, with turtles below. An exceptionally handsome conception, and one typically Japanese. One of the rarest of the old Japanese bronzes. From the Baron Kuroda's collection.

Height, 15 inches; depth, 15 inches; width, 19 inches.

379. BRONZE FIGURE, GODDESS KWANNON. (No mark.) 1700.

A very old piece of hand-cut bronze.

Height, 12 inches; diameter, 3 inches.

380. EMBOSSED BRONZE HIBACHI. (No mark.) 1750.

With perforated top, ornamented with embossed chrysanthemums, as is also the body of the bowl. Exquisitely finished in a semi-gloss polish.

A beautiful example of Kanazawa bronze.

Height, 10 inches; diameter, 12 inches.

381. KOREAN KORO VASE. (No mark.) 1570.

A rare piece of old Korean bronze. Inlaid with gold and silver. Unique in design and finish.

382. BRONZE GONG. (No mark.) 1860.

In form of coolie carrier. An excellent piece of modern bronze work.

Height, 9 inches; depth, 3 inches; width, 9 inches.

383. BRONZE HIBACHI (CHINESE). Siouente, 1426-1435.

大 宣 年
明 德 製

Inlaid with hammered flake gold.
See No. 359 for data.

Height, 2 inches; diameter, 5 inches.

Mark is that of the Siouente period, Ta Ming dynasty, 1426-1435.

384. LARGE COREAN HIBACHI. (No mark.) 1500.

One of the oldest Korean bronzes in any collection. It is a magnificent specimen of Korean workmanship. The bottom plate has been broken out and lost.

Height, 14 inches; diameter, 19 inches.

385. JAPANESE BRONZE VASE. Koriu, 1700.

孔 鑄

Iris decoration in relief. A splendid specimen of Koriu's work.

Height, 12 inches; diameter, 10 inches.

Mark is that of the bronze-worker Koriu.



386. JAPANESE BRONZE VASE. Shu-ichi, 1720.

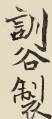
朱 一

With long, everted neck, decorated with a single carp, in relief, swimming through the water. Beautifully and artistically finished.

Height, 12 inches; diameter, 4 inches.

Signed by the bronze-worker, Shu-ichi.

387. BRONZE VASE. Masa-tani, 1740.



With a very simple design of cock in chiseled relief work. One of Masa-tani's best pieces.

Height, 12 inches; diameter, 9 inches.

Mark reads: "Made by Masa-tani." The Chinese pronunciation of it is "Sei koku."

388. BRONZE VASE. (No mark.) 1750.

Corean design.

Height, 6 inches; diameter, 2 inches.

389. OLD BRASS HIBACHI. (No mark.) 1750.

Shishi head legs, but without other ornamentation. A very graceful appearing hibachi.

Height, 10 inches; diameter, 18 inches.

390. BRONZE LOTUS FLOWER STAND. (No mark.) 1650.

Formed of lotus flower, bud, and leaf. Cover surmounted by goddess Kwannon. Strictly speaking, this is neither flower stand nor koro, though it could be used for either purpose when the cover is removed.

Height, 12 inches; diameter, 5 inches.

391. BRONZE FLOWER VASE. (No mark.) 1835.

Corean fretwork design. Handsome piece of comparatively modern work.

Height, 8 inches; diameter, 9 inches.

392. OLD BRONZE BUDDHA. (No mark.) 1750.

Old style, well modeled.

Height, 7 inches; depth, 5 inches; width, 5 inches.

393. } PAIR OF SILVER CRANES. Is-sei, 1770.
394. }

一
清
刻

Male and female in characteristic attitudes. The neck, head, tail, legs, etc., are finished in dead-gloss lacquer. These two pieces are striking examples of the beauty of simplicity, as well as the great skill shown by Is-sei in delineating natural history.

Height, 22 inches; diameter, 5 inches.

Height, 14 inches; diameter, 5 inches.

Signed by the artist, Is-sei.

395. JAPANESE FIGURE, GOD DAI KOKU. (No mark.)

1840.

Quaint little bronze figure of the god of wealth.

Height, 3 inches; diameter, 2 inches.

396. DAMASCENE TOSA COCK (ONDORI). (No mark.)
1810.

A magnificent piece of metal work in form of the Tosa cock, beautifully damascened and lacquered.

Height, 21 inches; depth, 4 inches; width, 12 inches.

397. SILVER-BRONZE FIGURE. (No mark.) 1800.

Of Japanese girl. An exquisite little piece of old Japanese metal work.

Height, 4 inches; diameter, 3 inches.

398. SILVER-METAL VASE. (No mark.) 1800.

An exquisite piece of chiseled ware, kiku decoration inlaid with gold.

Height, 9 inches; diameter, 4 inches.

399. FIGURE OF SILVER QUAIL. Seijiu, 1850.

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With enameled wings and feathers. A little gem of the silversmith's art.

Height, 3 inches; diameter, 4 inches.

Signed by the marker, Seijiu.

400. SILVER PIPE. (No mark.) 1830.

Belongs to lacquer smoking set No. 458.

Length, 3½ inches.

401. OLD IRON FAN. Gioku-sen, 1780.

These fans were used only by Daimios of very high rank during war times. At council meetings, where rival clans met, and where etiquette forbade the carrying of arms, these fans were invariably carried for use as a club in case of a disturbance. In fact, the iron fan was originally gotten up for this one purpose, but later was extensively used on the battlefield, owing to its lasting qualities during hard usage. This is a splendid specimen, made in the most approved style and decorated by Gioku-sen.

Length, 13 inches.

Marks read: (a) Gioku-sen (b) Yamashiro Ju-nin (c) Fujiwara (d) Yoshi-tsu-gu (e) Seiko. Reading: The frame of this fan was made by Fujiwara Yoshi-tsu-gu; the painting was done by the artist Gioku-sen of the Province of Yamashiro.

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402. BRONZE AND SILVER SHORT SWORD. (No mark.) 1790.

Used by one of the court officials, bears eight Tokogawa crests. A very good specimen of this date.

Length, 12 inches.

403. SILVER VASE. (Mark not clear.) 1840.

In delicate repoussé with a very few kiku flowers in enamel. An exquisite piece.

Height, 8 inches; diameter, 4 inches.

Mark is indistinct.

404. OLD BRASS PAGODA. (No mark.) 1790.

In three sections. Bears the Tokogawa crest. Has at one time been coated with silver.

Height, 13 inches; depth, 5 inches; width, 5 inches.

405. BRASS JAR VASE. (No mark.) 1885.

While of comparatively modern manufacture, it is a splendid example of that class of work.

Height, 10 inches; diameter, 8 inches.

406. BRONZE KORO JAR. (No mark.) 1870.

Finished in lacquer and incised work. Silver lined. Surmounted by mandarin duck. The panels on either side contain Sosen monkeys in relief.

Height, 10 inches; diameter, 8 inches.

407. BRASS NIGHT LAMP. (No mark.) 1860.

In form of lotus flower. Well made.

Height, 15 inches; diameter, 7 inches.

408. HAND-CUT BRASS LAMP. (No mark.) 1820.

Globular in shape. An old temple lamp secured at Kamakura in 1880. Excellent piece of work.

Diameter, 15 inches.

409. BRASS HAND-CUT LAMP. (No mark.) 1820.

Old style Japanese temple light.

Height, 12 inches; depth, 12 inches; width, 12 inches.

410. SQUARE BRASS HAND-CUT LAMP. (No mark.) 1820.

This lamp hung for years in the private grounds of the Shogun. During the revolution in 1868 it was taken by one of the soldiers, from whom Capt. Conner secured it in 1870.

Height, 12 inches; depth, 8 inches; width, 8 inches.

411. PRIEST'S ROLL. (No mark.) 1800.

Brass bound, covered with gold thread embroidery. From a Kioto temple.

Height, 14 inches; depth, 3 inches; width, 3 inches.

412. BRASS HAND-CUT LAMP. (No mark.) 1830.

Of quaint design. One of the prettiest of the various Japanese shapes.

Height, 8 inches; depth, 10 inches; width, 10 inches.

413. GLOBULAR BRASS LAMP. (No mark.) 1820.

Similar to No. 408, but smaller.

Height, 6 inches; depth, 6 inches; width, 6 inches.

414. COREAN CHEST OF OAK. (No mark.) 1700.

Heavily bound in brass. One of the old style Corean chests now rarely seen.

Height, 36 inches; depth, 17 inches; width, 34 inches.

415. ARMOR PLAQUE. (No mark.) 1600.

Bearing eighteen model pieces of old Japanese pikes, etc., with warrior's hat in center bearing the coat-of-arms (crest) of the Prince of Hizen. This hat is some 200 years older than the model pikes, being made about 1600.

Length, 38 inches; width, 27 inches.

416. OLD JAPANESE GUN. Ho-Ju-Sho, 1400.

Handsomely inlaid with silver on the barrel and lock, with designs of storks, cranes, pine-trees, etc. It also bears the inlaid crest of the Prince of Hizen, one of the oldest and most influential Daimios in Japan. This is a rare specimen of the old slow-match guns, attributed to Takaro, armor maker to the Prince of Hizen about 1480. Has a black lacquer stand.

Length, 54 inches.

Marks are: (a) Ho- (b) Ju- (c) Sho.

417. COMPLETE SUIT OLD JAPANESE ARMOR. 16th century.

Made principally from whale-bone, cord, and bronze. It formerly was worn by the Daimios of the Kato family, whose crest it bears. This was one of the most noted families of the old feudal days, particularly prominent during the 16th century.

The helmet is exceptionally beautiful, being made of lacquered bronze, brass, and silver.

Height, 66 inches; diameter, 15 inches.

418. PIKE KNIFE. (No mark.) 1820.

Black lacquer handle.

Length, 63 inches.

419. PIKE KNIFE. (No mark.) 1860.

Black lacquer handle.

Length, 84 inches.

420. JAPANESE ARMOR. (No mark.) 1600.

One of the oldest of the Japanese iron armors. It has seen a great deal of hard service, but is, nevertheless, in a good state of preservation. The old iron suits are fast becoming unpurchasable.

Height, 64 inches.

421. SPIKE-STUDDER PIKE. (No mark.) 1800.

Length, 72 inches.

422. LACQUERED BRASS-BOUND LANCE. (No mark.)
1840.

Length, 72 inches.

423. LONG-BLADED LANCE. (No mark.) 1780.

This lance belonged to a member of the Emperor's guard, passing from father to son.

Length, 72 inches.

424. LONG PIKE. (No mark.) 1760.

Beautifully inlaid with pearl; lacquer finished.

Length, 9 feet.

425. LONG SWORD LANCE. (No mark.) 1760.

Belonging to a Samurai of the Emperor's guard.

Length, 84 inches.

426. SHORT-BLADED SWORD LANCE. (No mark.)
1800.

Beautifully lacquered.

Length, 72 inches.

427. SWORD LANCE. (No mark.) 1850.

Brass bound.

Length, 72 inches.

428. SMALL KNIFE. (No mark.) 1850.

Shark-skin handle.

Length, 17 inches.

429. SET OF BOW AND ARROWS. (No mark.) 1800.

The bow is finished in red and black lacquer. Arrows
are feather tipped. Fine specimens.

Length (bow), 8 feet.

430. BOW AND ARROWS. (No mark.) 1775.

Beautifully finished in red and black polished lacquer.
Arrows feather tipped.

Length (bow), 64 inches.

431. BOW AND ARROWS. (No mark.) 1800.

Well finished.

Length (bow), 72 inches.

432. SHORT SWORD. (No mark.) 1770.

Shark-skin handle. Black lacquer, gold powdered scabbard containing hara-kiri knife. Much used.

Length, 20 inches.

433. }
434. } TWO LACQUERED FIRE-GODS. (No mark.) 1650.

Two carved and lacquered fire-gods, one carrying the pagoda and symbolic lotus, the other the symbolic pearl. Very old pieces from one of the temples destroyed at Kamakura about twenty years ago. The halos are possibly a century later than the figures, evidently having replaced the originals which had been destroyed through some accident. Very striking in appearance.

Height, 38 inches; depth, 12 inches; width, 12 inches

435. CARVED RED LACQUER BOWL. (No mark.) 1700.

Black finish inside. Excellent specimen.

Height, 5 inches; diameter, 7 inches.

436. FIRE SCREEN. Ru-shin, 18th century.

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Lacquered wood frame, surmounted by silver eagle; Japanese embroidery in panel enclosure. This piece was exhibited at the Buffalo Exposition, where \$2,000 was refused for it. The lacquered frame is much older than the other parts, being made the latter part of the 18th century. The eagle is by Ryu-shin, and was made during the 19th century.

Height, 34 inches; width, 36 inches.

Mark on the eagle is the signature of its maker, Ryu-shin, or Takashika.

NOTE.—This screen is made up from various pieces, consequently it is impossible to give definite data unless the exhibitor can be communicated with.

437. BLACK LACQUER CHEST. (No mark.) 1650.

Ornamented with foliate scroll work and six crests of the Prince of Bizen. A very fine specimen of lacquer of about 1650-1700. Used for the transportation of the Prince's clothes while en route to and from the Imperial court.

Height, 15 inches; depth, 15 inches; width, 24 inches.

438. CARVED LACQUER PLAQUE. (No mark.) 1700.

Buddhistic priest on three-clawed dragon, the latter in heavy bas-relief. The frame is inlaid with silver. Strikingly handsome piece. Mate to No. 439.

Height, 31 inches; width, 22 inches.

439. CARVED LACQUER PANEL. (No mark.) 1700.

Mate to No. 438. Buddhistic saint on the sacred carp. Handsome piece.

Height, 31 inches; width, 22 inches.

440. LACQUER PLAQUE. (No mark.) 1600.

Of surpassing beauty and design. Pebble-leather ground, fan and medallion ornamentation, with flowers, leaves, landscapes, butterflies, etc. This, with No. 441, make a pair of the highest class lacquer panels, the finish, harmonious coloring, and excellence of design are unmatchable.

Height, 24 inches; width, 18 inches.

441. LACQUER PLAQUE. (No mark.) 1600.

Companion piece to No. 440. Fan medallion decoration, with lotus leaves, butterflies, lap-wing, and plum tree.

Height, 24 inches; width, 18 inches.

442. LACQUER PANEL. (No mark.) 1830.

A magnificent piece of raised lacquer work illustrating the story of the famous poet Sujawara Michiyama Ko, Tenjui Sendo, at the age of 12 years writing a memorial to a deceased member of the family of the Prince of Nanbu. Rich coloring.

Height, 20 inches; width, 28 inches.

443. LACQUER PANEL. (No mark.) 1690.

In black lacquer ground, with figures in gold and silver lacquer. Represents the famous battle of Shimone-seki, where Daimio Ura Komomori, Prince of the Keiki Clan, carrying the anchor to weight his body, jumps into the sea and is drowned rather than surrender to Toshitsuno Benki of the Eastern, or Toritomo clan. Time, A. D. 1158. Excellent workmanship.

Height, 10 inches; width, 14 inches.

444. } GOLD LACQUER PANELS. (No mark.) 1800.
445. }

Cherry lacquer frame and matt. A very handsome piece of low-tone lacquer. These two pieces were at one time hinged together and used as a desk screen.

Height, 26 inches; width, 20 inches.

446. BLACK AND GOLD LACQUER CABINET. (No mark.) 1810.

Silver mounted. Rich and refined in all its lines. Carries scenes from the Sacred Bridge at Nikko; the Nikko Temple; Nikko Bell; and sea view. A most peculiar color tone is employed, almost uncanny in a dull light.

Height, 54 inches; depth, 14 inches; width, 48 inches.

447. BLACK AND GOLD LACQUER CABINET. (No mark.) 1790.

A medium sized cabinet of rare beauty, black lacquer body with gold powderings. The panels are exquisitely finished in colored lacquer with views of the Inland Sea, Japanese fishing villages, moonlight on the Inland Sea, fishing boat at anchor, and a double panel remarkable for its effective representation of a rain shower on the sea. While the smallest cabinet in the collection, it is nevertheless one of the most typically Japanese.

Height, 40 inches; depth, 12 inches; width, 26 inches.

448. LACQUER CABINET BASE. (No mark.) 1690.

In black lacquer, with six panels carrying Buddhistic saints in bold relief. These have replaced earlier scenes, being made some one hundred years or more later than the cabinet itself. They are splendid examples of figure lacquer, delicately colored. This cabinet was used as the base for the official insignia of Daimio Odo, of the Heika family (Tairo Clan, the second greatest in Japan). During the revolution of 1868 the insignia was removed and afterwards became lost. The Captain secured the base from a member of the Odo family in 1870.

Height, 14 inches; depth, 15 inches; width, 15 inches.

449. CARVED BLACK LACQUER DAIS. (No mark.) 1700.

Carving represents the god Hotei and his disciples. A rich piece of old black lacquer.

Height, 12 inches; depth, 14 inches; width, 14 inches.

450. CARVED LACQUER FIRE-SCREEN. (No mark.)
1750.

of the god "O'emma," the Japanese "Boss of Hell." The god is elaborately carved, and lacquered in red, black, and gold. It is supported by a red and black devil, the whole resting upon a red lacquered dais three feet wide by 12 inches deep. The god wears a monstrous hat with the emblematic name "O'Emma" inlaid with mother-of-pearl. In his hand is the wand of fate. On the reverse side of the screen is shown the gate of hell with its guards.

This is a rare piece of remarkable lacquer work, and the only piece of value rescued from the fire when the famous Tenjiu Temple at Takamatsu was destroyed in 1876. During the fire a hole was cut through the wall and the figure taken out, but the ceremonial banner which surrounded it was broken off and destroyed during the confusion and hurry.

Height, 54 inches; width, 36 inches.

451. } PAIR OF GOLD LACQUER STIRRUPS. 1760.
452. }

Description: On the face of the stirrup is the Imperial Ho bird, standing upon a drum amid a profusion of Kiri leaves. Each figure is in heavy raised lacquer, every detail being clearly and sharply defined. The lower part is heavily powdered with red gold. The Ho bird is a masterpiece in drawing and finish. The strap and buckle are in lacquered bronze, just below which is the perforated crest of Daimio Maida, of the Fujiwara Clan, and one of the greatest Princes of Japan. He was a resident of Kanazawa, the art center for lacquer and bronze work during the old feudal days. Above the Maida crest appears that of Daimio Agasowara, of the Minamoto Clan (the greatest) of Japan. This pair is part of a set made for presentation to Daimio Maida by order of Daimio Agasowara.

Height, 11 inches; depth, 4 inches; width, 12 inches.

453. LACQUER PANEL. (No mark.) 1700.

Cherry lacquer frame. Three medallions, depicting seated figure of girl, man and woman playing game, leaves, grass, and gold powderings, all of rare beauty and execution. Frame is of much later date than panel.

Height, 12 inches; width, 16 inches.

454. } PAIR OF LACQUER BOWLS. (No marks.) 1780.
455. }

Two pretty specimens of black and gold lacquer, very simply decorated.

Height, 4 inches; diameter, 5 inches.

456. LACQUER TRAY. Tei-gen-sai, 1800.

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Heavy gold over cherry lacquer. The design of birds, peony blossoms, etc., were copied from a kakismono by Tai-gen-sai, a lacquer worker of the early part of the 19th century.

Height, 2 inches; diameter, 10 inches.

Mark reads: Copied from a painting by Tei-gen-sai.

457. OLD JAPANESE FLUTE AND CASE. (No mark.) 1750.

The flute is made of lacquered wrapped bamboo.

Length, 16 inches.

458. LACQUER SMOKING SET. (No mark.) 1830.

In black and gold lacquer, decorated with wisteria and chrysanthemum flowers. The pipe which probably belongs to this set is listed under No. 400.

Height, 12 inches; diameter, 5 inches; width, 12 inches.

459. LACQUER MEDICINE BOX (INRO). (No mark.) 1800.

Six compartments.

Height, 3 inches; diameter, 2 inches.

460. LACQUER CHEST. (No mark.) 1700.

In black and gold, brass bound. Part of the Shogun's traveling outfit; his crest appearing upon each side. A good piece of old lacquer.

Height, 15 inches; depth, 15 inches; width, 16 inches.

461. BLACK LACQUER BOX. (No mark.) 1820.

Very simply decorated in gold with three kiri leaves.

Height, 2 inches; depth, 9 inches; width, 9 inches.

462. RED LACQUER SHUMIDON. (No mark.) 1750.

Old (red and gold lacquered) Buddhistic table, with carved crest of the Tokugawa Shogunate. From a temple near Kyoto.

Height, 30 inches; width, 50 inches.

463. LACQUERED OSTRICH EGG. Kaho, 1720.



In form of bonbon box. Beautifully lacquered in gold with quail, flowers, vines, etc., all exquisitely done. The lacquered bamboo stand upon which it rests is a little gem of the lacquer workers' art. Rare.

Height, 4 inches; depth, 3 inches; width, 4 inches.

Signed by the artist, Kaho.

464. CARVED RED LACQUER DAIS. (No mark.) 1760.

Handsome specimen red lacquer.

Height, 4 inches; depth, 10 inches; width, 18 inches.

465. CARVED RED LACQUER TABLE. (No mark.)
1800.

With foliage, dragons, Ho birds, etc., carved in relief.
Excellent piece of red lacquer.

Height, 32 inches; diameter, 15 inches.

466. CARVED RED LACQUER TEMPLE. (No mark.)
1780.

Beautiful specimen of old Kioto work, four stories in height, finely cut, architectural lines perfect, with details followed out very minutely. Surmounted by lap-wing cock.

Height, 54 inches; depth, 17 inches; width, 17 inches.

467. CARVED LACQUERED TABLE. (No mark.) 1800.

In shape of lotus leaves. Beautifully lacquered in a rich, brownish red.

Height, 23 inches; diameter, 17 inches.

468. RED LACQUER SHUMIDON. (No mark.) 1800.

Beautifully carved and finished.

Height, 17 inches; depth, 16 inches; width, 40 inches.

469. SHRINE AND RED LACQUER SHUMIDON. (No mark.) 1795.

The shrine is in gold lacquer; the base in black and gold; guard rails in red; metal trimmings. The carving is very elaborate and intricate. The Buddha is golden bronze. Late 18th century work.

Height, 30 inches; depth, 10 inches; width, 40 inches.

470. RED LACQUER CABINET. (No mark.) 1830.

The workmanship in this piece is of the best. The decorations are of the simplest throughout, the wisteria being the prime motif of the artist. The base is in red and black, relieved by a few leaves in reddish brown.

Height, 63 inches; depth, 13 inches; width, 34 inches.

471. CARVED RED LACQUER DAIS. (No mark.) 1780.

In red and brown, chrysanthemum designs.

Height, 4 inches; depth, 10 inches; width, 13 inches.

472. RED LACQUER DAIS. (No mark.) 1760.

In form of double Imperial dragon. Made as a support for a rare piece of porcelain in the Mikado's court. This vase was smashed during an earthquake, and through the friendship of a court official Capt. Conner was enabled to procure the stand. Finished with rich red lacquer, dull gloss, and by a workman of great ability.

Height, 13 inches; depth, 6 inches; width, 15 inches.

473. RED LACQUER DESK SCREEN. (No mark.) 1780.

Carving represents the Imperial Ho bird and dragon suspended between the clouds and waves. On the base is the character "Cheou" (longevity).

Height, 18 inches; depth, 6 inches; width, 14 inches.

474. RED LACQUER FIGURE. (No mark.) 1700.

A representation of Bishamon Tenno crushing the wicked Ama no Shagume at the request of the priests in A. D. 594. This is a magnificent piece of figure work of the highest standard. Very striking in every way.

Height, 42 inches; depth, 10 inches; width, 14 inches.

475. CARVED RED LACQUERED TABLE. (No mark.)
1800.

Decorated with Imperial dragon, clouds and waves.

Height, 30 inches; depth, 18 inches; width, 18 inches.

476. { PAIR OF CARVED LACQUER PANELS. (No
477. { mark.) 1750.

These panels are of Chinese designs, but made in Japan. The first depicts scenes in the Imperial gardens at Pekin. The second represents the "god of the sea." Both are very good examples of red and black lacquer carving.

Height, 12 inches; width, 18 inches.

478. RED LACQUER PANEL. Issi, 1720.



A striking piece of carved lacquer and ivory. It illustrates the famous story of Tama-Tori-Hime, the Princess of the Recovered Jewel. She is shown surrounded by the fishes and dragons of the deep, all clothed in rich garments and armed with spears, each endeavoring to prevent her escape with the crystal ball.

Height, 40 inches; width, 24 inches.

Mark reads: (a) Issi. (b) His seal.

479. CARVED RED LACQUER STAND. (No mark.) 1800.

Excellent specimen.

Height, 4 inches; depth, 7 inches; width, 9 inches.

480. RED LACQUER FIGURE. (No mark.) 1770.

An excellent piece of old red lacquer figure work.

Height, 9 inches; depth, 7 inches; width, 9 inches.

481. CARVED RED LACQUER SAKE BOTTLE. (No mark.) 1750.

Splendid specimen 18th century work.

Height, 5 inches; diameter, 8 inches.

482. RED LACQUER SHUMIDON. (No mark.) 1690.

Polished and carved, metal bound, gold lacquered panels. Bears the crest of the Prince of Asiu, for whose private temple it was made about 1690. It was used there until the temple's destruction in 1878.

Height, 36 inches; depth, 18 inches; width, 50 inches.

483. RED LACQUER MASK. (No mark.) 1810.

Grotesque face. Heavy lacquer.

Height, 5 inches; depth, 3 inches; width, 4 inches.

484. RED LACQUER MASK. (No mark.) 1810.

Devil-face, one horn missing.

Height, 5 inches; depth, 3 inches; width, 4 inches.

485. CARVED RED LACQUER TABLE. (No mark.) 1780.

Of rich red leather. Carved designs of Imperial Ho birds and bats.

Height, 30 inches; depth, 16 inches; width, 16 inches.

486. BLACK LACQUER SCREEN. Meigetsu-Kodo, 1875.

明月
光堂

A magnificent black and cherry lacquer two-paneled screen. Decorations are in relief and carved from ivory and mother-of-pearl. The ivory work is of the best, the chrysanthemum and plum blossom being extensively used; birds, leaves and insects also appear. The frame is cherry lacquer with dull gold and black ornamentation.

Height, 72 inches; width, 72 inches.

Marks read: On left panel, (a) Meigetsu; on right panel, (b) Kodo.

487. BLACK LACQUER PANEL. Sei-zando, 1875.

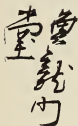
小圃
清山

With carved ivory peony flowers and bird. A very handsome, striking piece.

Height, 36 inches; width, 20 inches.

Signed by the artist Sei-zando.

488. BLACK LACQUER PANEL. Gioriu-mondo, 1875.



Ornamented with ivory carving of chrysanthemums. Very handsomely finished.

Height, 36 inches; width, 20 inches.

Mark reads: Gioriu-mondo.

489. BLACK LACQUER PLAQUE. (No mark.) 1840.

With ivory carved figures of Japanese wrestlers (sumo-tori) in bas-relief. A magnificent specimen of the combined lacquer and ivory work. The figures show life in every muscle, showing a keen appreciation of anatomical lines by the carver.

Height, 29 inches; width, 20 inches.

490. RED LACQUER FIGURE. (No mark.) 1850.

Of Mino youth, the hero of the story of filial piety, as related to the famous Yoro falls in Mino Province.

This is an excellent specimen of vari-colored lacquer, the finish is exceptionally good.

Height, 8 inches; depth, 7 inches; width, 7 inches.

491. CARVED LACQUER FISH. (No mark.) 1770.

In black and red lacquer. A very unique specimen of old lacquered carving.

Height, 15 inches; depth, 7 inches; width, 7 inches.

492. }
493. } PAIR BLACK LACQUER TRAYS. 1790.

Ornamented with foliate scroll work. These two trays have been in use in Capt. Conner's family for the past 30 years.

Length, 19 inches; width, 19 inches.

494. BLACK LACQUER DAIS. (No mark.) 1800.

Ornamentation in gold in form of foliate scroll work, with Kiri crest of Emperor.

Height, 11 inches; diameter, 11 inches.

495. RED LACQUER CABINET. (No mark.) 18th century.

A beautiful creation in carved red lacquer; every detail richly finished, much of the carving running over an inch in depth. The panels carry representations of various noted temples, tombs, etc., of old Japan, all delicately carved and lacquered. Examples of red lacquer of this size, finish and beauty are rarely met with, either in or out of Japan. It was secured from the family of Daimi Ii. He was Daimio of Hikone, a castled town on the famous lake Biwa, in Mino Province. He had a revenue of 350,000 Koko (about 2,000,000 bushels) of rice.

Height, 76 inches; depth, 20 inches; width, 60 inches.

496. GOLD LACQUER SHUMIDON. (No mark.) 1860.

Height, 5 inches; depth, 5 inches; width, 17 inches.

497. RED LACQUER SHUMIDON. (No mark.) 1860.

Red lacquer and gold.

Height, 11 inches; depth, 9 inches; width, 17 inches.

498. LACQUERED FIGURE OF BUDDHA. (No mark.)
1620.

A rare piece of old Japanese "leather lacquer" representing Buddha. This figure was secured from one of the old Nikko temples through the efforts of a priest connected with the place. The temple was destroyed during the earthquake of 1872, and an urgent necessity for funds compelled the disposal of a number of rare pieces, of which the Captain secured several through the priest referred to above. Specimens of this lacquer are now almost unprocurable.

Height, 13 inches; depth, 9 inches; width, 14 inches.

499. LACQUERED WHITE ELEPHANT. (No mark.)
1500.

One of the oldest pieces of figure lacquer in any collection. It is doubtful if there is a similar piece in existence. The body of the elephant is in white lacquer, a color rarely used for decorative purposes. The figures shows clearly the Siamese derivation of the design. Has been fitted up as a koro. Outside part of base made within the last 100 years, as has also the bronze koro lining, the latter being renewed on an average of every ten years. A priceless piece of lacquer work.

Height, 10 inches; depth, 12 inches; width, 15 inches.

NOTE.—It is exceedingly difficult to place definitely many pieces of lacquer owing to the custom, so prevalent in Japan, of putting on additional ornamentation whenever the article happened to come into the possession of another artist or lacquer worker. It is not at all uncommon to find a single specimen with decorations placed on at intervals of forty or fifty years, and extending over a period of time ranging from one to three centuries. Not only is this true of lacquer, but also of all other art industries with the possible exception of the *kaki* and *maki-mono*. As a consequence, one connoisseur "ages" an article on a certain feature of the decoration, while the other uses a different basis entirely.

NOTE.—All the furniture (from No. 500 to No. 545, inclusive) was carved by Yamashita, the greatest of modern wood carvers. He, with his two eldest children, spent some ten years in making the various pieces comprising the furnishings of Capt. Conner's Yokohama residence. All the pieces are made from American drawings, but finished in typical Japanese designs. The work is of the highest standard, and each piece possesses an individuality of its own. There is a complete set of dining-room furniture, including a magnificent sideboard. In all, there are sufficient pieces to outfit several rooms.

500. LOW-BACKED CHAIR.

Tokogawa crest on back panel, arm rests beautifully carved, the whole being of the richest appearance. Made from cherry wood.

Height, 43 inches; depth, 26 inches; width, 27 inches.

501. KIYAKI-WOOD CARVED CHAIR.

With temple-gate top, dove panel. One of the most imposing and attractive pieces in the collection.

Height, 60 inches; depth, 25 inches; width, 24 inches.

502. CARVED CHERRY-WOOD SETTEE.

Handsomely carved and finely finished.

Height, 48 inches; depth, 21 inches; width, 58 inches.

503. CARVED CHERRY-WOOD SIDEBOARD.

A magnificent piece, handsomely carved with scenes representing incidents connected with the famous 47 Ronins.

(a) Beating down the gate to the residence of Kotsuke-no-suke.

(b) The secret flight of Kuranosuke from Kioto.

(c) The shooting of the messenger dispatched by Kotsuke-no-suke to Uyesugi Sama, asking for assistance.

(d) Kuranosuke beating the drum signal for the attack on the house of Kotsuke-no-suke.

Height, 8 feet; depth, 28 inches; width, 9 feet.

504. CHERRY-WOOD DINNER WAGON.

Beautifully carved and polished.

Height, 50 inches; depth, 28 inches; width, 36 inches.

NOTE.—The following set of eight dining-room chairs are the highest type of Japanese carving and polishing. They are heavy, solid, and exceptionally rich in appearance. The dragon decoration is used throughout. Yamashita took great pride in the production of these eight pieces, all being his individual creations. Nearly two years were spent upon the carving of the upper part alone.

505. CHERRY-WOOD CARVED CHAIR.

Height, 36 inches; depth, 18 inches; width, 24 inches.

506. ANOTHER.

507. ANOTHER.

508. ANOTHER.

509. ANOTHER.

510. ANOTHER.

511. ANOTHER.

512. ANOTHER.

513. KİYAKI-WOOD SQUARE TABLE.

Handsomely carved from Kiyaki-wood (a species of Japanese oak).

Height, 30 inches ; depth, 24 inches ; width, 24 inches.

514. CHERRY-WOOD CENTER TABLE.

Handsomely carved.

Height, 30 inches ; diameter, 24 inches.

515. ANOTHER.

516. CHERRY-WOOD TABLE.

Japanese step table. Very odd and unique.

Height, 34 inches ; depth, 20 inches ; width, 24 inches.

517. CHERRY-WOOD CARD TABLE.

Folding and revolving top. Closed it is 24 inches by 24 inches, opening to 32 inches by 32 inches. Four card drawers beneath top. This is one of the most unique card tables ever put out by Yamashita. (Has seen considerable service.)

Height, 30 inches ; depth, 24 inches ; width, 24 inches.

518. CHERRY-WOOD CHAIR.

Revolving chair belonging to desk No. 519. It is one of the most artistic combinations of European model and Japanese design. Handsomely carved and finished.

Height, 30 inches ; depth, 20 inches ; width, 24 inches.

519. GENTLEMAN'S WRITING DESK.

A masterpiece of modern Japanese carving, showing the modifications of Japanese design in order to coincide with American demands. The dragon and Imperial Ho bird are the principal features of the ornamentation. Handsomely carved and polished.

Height, 48 inches; depth, 30 inches; width, 48 inches.

520. LADY'S WRITING DESK.

Carved cherry-wood, with upper panels decorated with ivory figures.

521. CHERRY-WOOD DINING TABLE.

Large round dining table. A beautiful specimen of carved work by Yamashita.

Height, 30 inches; diameter, 42 inches.

522. CHERRY-WOOD BRIC-A-BRAC STAND.

Quarter-round, made for position in corner.

Height, 72 inches; depth, 36 inches; width, 36 inches.

523. SMALL EBONY TABLE.

Excellent specimen of ebony carving.

Height, 20 inches; diameter, 16 inches.

524. CHERRY-WOOD CHAIR.

Low back, handsome design.

Height, 27 inches; depth, 18 inches; width, 18 inches.

525. { TWO CHERRY-WOOD CHAIRS.

526. { Grotesque mask design. Handsome and graceful,
with typical treatment of Japanese subject.

Height, 40 inches; depth, 18 inches; width, 18 inches.

527. CARVED CHAIR.

The sacred tortoise used as motif of decoration.
Cherry.

Height, 39 inches; depth, 14 inches; width, 17 inches.

528. { PAIR SMALL DAIS.

529. { Height, 9 inches; depth, 11 inches; width, 14 inches.

. Height, 9 inches; depth, 10 inches; width, 10 inches.

530. CARVED CHERRY-WOOD CABINET.

Elaborately carved with representations of Nikko's
famous temples. Double dragon top. Tokogawa crest.
Exceptionally handsome piece.

Height, 84 inches; depth, 21 inches; width, 48 inches.

531. CARVED CHAIR.

Iris panel back. Handsome and graceful design, very
striking in appearance. Cherry-wood.

Height, 48 inches; depth, 16 inches; width, 15 inches.

532. CARVED HINAKE-WOOD CHAIR.

With Fujiyama design in back and dragon arm-rests.

Height, 36 inches; depth, 15 inches; width, 16 inches.

533. CARVED HINAKE-WOOD TABLE.

Handsome little table with top formed of lotus leaves.

Height, 22 inches; diameter, 16 inches.

534. ANOTHER.

535. ANOTHER.

536. LADY'S CARVED CHERRY-WOOD DESK.

Panel decorations in lacquer and ivory. Especially designed for lady's boudoir. Handsome piece.

Height, 52 inches; depth, 25 inches; width, 41 inches.

537. CARVED EBONY CANTON TABLE.

With marble top. A beautiful specimen of carved ebony. This particular piece was not made by Yamashita, but was purchased from the Sir Hugh Frazier collection after his death some 12 years ago. He was the British Minister in Japan for many years.

Height, 24 inches; diameter, 27 inches.

538. CARVED EBONY TABLE.

With top of Japanese marble.

Height, 12 inches; diameter, 14 inches.

539. CARVED EBONY CHAIR.

In shape of Roman seat. May also be used as music rack.

Height, 20 inches; depth, 14 inches; width, 30 inches.

540. TALL TABLE STAND.

Made from ebony and Shutan wood handsomely carved.

Height, 36 inches; diameter, 14 inches.

541. CARVED EBONY CHAIR.

With sacred bird and chrysanthemum back. Unique, rich, and handsomely finished.

Height, 34 inches; depth, 18 inches; width, 18 inches.

542. TALL EBONY TABLE.

Marble top.

Height, 36 inches; diameter, 15 inches.

543. CARVED EBONY HAT RACK.

Beautifully carved with the designs of the four seasons. A magnificent specimen of ebony carving.

Height, 60 inches; width, 40 inches.

544. CARVED EBONY TABLE.

Height, 36 inches; diameter, 14 inches.

545. CARVED EBONY TRAY.

Handsomely carved in form of chrysanthemum blossoms.

Height, 1 inch; depth, 18 inches; width, 26 inches.

546. WOOD CARVING. Gek-ko, 1835.

月光
刀

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Of two figures, one large, showing Samurai with game-cock in left hand, part of sword in right. The other figure is smaller, that of a dwarf or boy holding bowl of food. The whole is very skillfully cut from a species of Japanese cedar.

Height, 14 inches; depth, 6 inches; width, 8 inches.

Mark reads: "Carved by Gek-ko in his 74th year."

547. CARVED WOODEN DRAMATIC MASK. (No mark.) 1820.

Very good pieces of pure wood carving. The facial expressions are shown as only the Japanese artist can portray them.

Height, 6 inches; depth, 3 inches; width, 5 inches.

548. ANOTHER.

549. ANOTHER.

550. ANOTHER.

551. ANOTHER.

552. ANOTHER.

553. CARVED PICTURE FRAME. (No mark.) 1850.

Bearing the crests of various princes. Handsomely carved piece.

Height, 36 inches; width, 30 inches.

554. { PAIR OF LACQUERED BAMBOO DAIS. 1700.
555. }

Rare examples of old lacquer bamboo. Unique in design, made entirely from matched bamboo, with a perfection of workmanship seldom attained with this material, the most difficult of all woods for successful lacquering. The colors used are black, red, green, orange, and yellow. All are so harmoniously blended in low tones that the result is surprisingly beautiful.

Height, 10 inches; depth, 12 inches; width, 12 inches.

556. CHINESE CLOISONNE KORO. (No mark.) 1573-1619.

Teakwood carved top, surmounted by jade handle in shape of cloud. A very old, and a very fine, specimen of Chinese cloisonne in light and dark blue, red, green, and white enamels. A very dull finish. Enamel is deep and heavy. Copper alloy base, brass and copper alloy cloisonnes. The interior of this koro shows more clearly than almost any other antique cloisonne, the queer method of making up the body in sections, unting them, and then finishing the exterior only. Rare as well as unique. Secured in China in 1872.

Height, 7 inches; diameter, 3 inches.

While bearing no mark, it has every characteristic of the Wanli period, Ta Ming dynasty, 1573-1619.

557. OLD JAPANESE CLOCK. (No mark.) 1610.

Brass works, double whirr alarm, single weight, keeps good time. While listed as Japanese, it has authentically been identified as one of the first Holland clocks brought over by the Dutch in 1610-1615, and from which the Japanese copied their timepieces for several centuries. Of the old Dutch clocks there is scarcely a complete specimen outside of two or three European museums. The case is Japanese.

Height, 28 inches; depth, 11 inches; width, 11 inches

558. TOKUGAWA TEMPLE LANTERN. 1800.

Taken from one of the Tokugawa temples in 1880. Made from hand-cut brass. Typically Japanese in every line.

Height, 15 inches; depth, 13 inches; width, 13 inches.

SCREENS.

559. JAPANESE SCREEN. Kaku-ho.



Figure painting upon silk. Black lacquer frame. Excellent specimen of Kaku-ho's work.

Height, 66 inches; width, 144 inches.

Seal is that of Gaku-ho, the artist.

560. JAPANESE SCREEN. Seiki, 1780.



Rare screen with crow and crane design. The whole is done in black and white over a gold ground. A unique specimen of the Kano school, founded about 170 years ago.

Height, 6 feet; width, 12 feet.



Seal is that of Seiki, the artist.

561. } PAIR JAPANESE SCREENS. Kaku-ho.
562. }



Figure painting upon silk, black lacquer frame. Designs used show men, women and children playing Japanese games; costumes are those of the Gen Rok period, 1688.

Height, 6 feet; width, 12 feet.

Seal is that of Gaku-ho, the artist.

563. } PAIR JAPANESE SCREENS. (No mark.)
564. }

Scenes portray Imperial life. One shows the Emperor and family going to the feast of cherries at the temple of Yoshino. Attendants are shown, all clad in the olden time feudal costumes.

Colors are blue, white, gold, and black. Very striking, as well as handsome.

Height, 6 feet; width, 12 feet.

565. JAPANESE SCREEN. (No mark.) 1750.

The "Screen of a Hundred Scenes" in black and gold. One of the most peculiar, as well as odd pieces in the collection. Great care has been exercised in blending each picture into the adjoining one above and below. The pictures show 100 famous scenes in the Imperial palace gardens. Painted in the Tosa style. It is doubtful if there is a duplicate in the world.

Height, 66 inches; width, 60 inches.

566. } PAIR JAPANESE SCREENS. (No mark.) 1620.
567. }

Painted upon paper. Characteristically Japanese in its treatment, the bamboo and its leaves constituting the whole ornamentation. Very old and very rare. It is a combination of the Korin-Sotatsu style, about 1620.

Height, 72 inches; width, 66 inches.

568. JAPANESE SCREEN. O-shin, 1796.

應
震
寫

Design, five cranes in white on gold ground. Handsome piece. O'shin was a pupil of Okio, a famous artist of 1796.

Height, 6 feet; width, 6 feet.

Mark reads: Painted by O'shin, followed by his seal.



569. JAPANESE APPLIQUE SCREEN. Sekiho, 19th century.

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峰



Something out of the ordinary in Japanese work, wonderfully well finished, detail work much above the average, the effect attained being both striking and pleasing. Design shows the Emperor and family on the way to worship at the temple Hiyei.

Height, 4 feet; width, 4 feet.

Mark is the name and seal of the famous applique artist, Sekiho.

570. JAPANESE SCREEN. (No mark.) 1750.

Painted on silk, showing the wizard Deng Riu blowing a horse from the Hyotan (the magic gourd) and the astonishment of the Chinese sage, whom the Japanese called Tobo-Saku. Very fine specimen of about 150 years ago.

Height, 6 feet; width, 6 feet.

571. } PAIR JAPANESE SCREENS. Kano Sadanobu, 1750
572. }

狩
野
貞
信
筆

In blue and gold, white and black. Depicting court life. Beautiful work.

Height, 24 inches; width, 6 feet.

Mark reads: Painted by Kano Sadanobu. (About 1750.)

NOTE.—Where pairs are listed, the measurement is given for out the single screen.



573. CHINESE TIEN SIN BLANKET.

Beautiful specimen of old Chinese camel's hair "blanket." Heavy red ground, relieved with wild goose decoration in white. Rich looking, very heavy material. Early 19th century.

Length, 10 feet; width, 8 feet.

574. ANOTHER. (Same as No. 573.)

575. ANOTHER.

576. ANOTHER. (Same as No. 573, but half the width.)

Length, 10 feet; width, 4 feet.

577. ANOTHER.

578. CHINESE EMBROIDERY. Early 19th century.

On ground of red silk, showing scene in Imperial gardens. Tassellated fringe. Handsome piece. All gold thread and silk hand work.

Length, 24 feet; width, 13 inches.

579. CHINESE EMBROIDERY. Early 19th century.

Two Imperial dragons upon a ground of Imperial yellow. Heavy relief work. Beautifully finished.

Length, 8 feet; width, 14 inches.

580. JAPANESE EMBROIDERY. 18th century.

Showing one of the old temples of Nikko. A magnificent piece of old needle work secured from the temple at Iyemitzu's tomb, near Nikko.

Length, 85 inches; width, 56 inches.

581. JAPANESE TEMPLE EMBROIDERY. 18th century.

Showing dragon entwined around bamboo tree. Magnificent piece in subdued colors. Heavy relief work.

Length, 85 inches; width, 56 inches.

582. JAPANESE EMBROIDERY. 17th century.

A rare piece of early 17th century temple embroidery in heavy raised work. A handsome specimen of old needlework showing the Imperial dragon and ball of life.

Length, 52 inches; width, 18 inches.

583. JAPANESE GOLD AND BLACK EMBROIDERY.

A very rich piece in heavy twilled gold over black. This piece was made from an old priest's kimono, which had been presented to his temple by one of the Daimios of the celebrated Datê family. It was secured from the priest in 1896 by the Captain.

Length, 10 feet; width, 26 inches.

584. } PAIR OLD CHINESE EMBROIDERIES.
585. } About 16th century.

A pair of very rare Chinese ceremonial banners, part of the loot from the summer palace in 1894-95. In very fair state of preservation, though needing remounting soon.

Length, 29 inches; width, 22 inches.

586. } PAIR CHINESE SILK-EMBROIDERED BAN-
587. } NERS. Early 19th century.

Handsome pieces, red ground, gold thread embroidery. Peculiar design.

Length, 50 inches; width, 16 inches.

588. JAPANESE STORK EMBROIDERY. Early 19th century.

Magnificent piece showing flight of storks. Strikingly handsome. From a small temple on the outskirts of Nikko.

Length, 11 feet; width, 28 inches.

589. JAPANESE EMBROIDERY. 19th century.

Beautiful piece in form of napkin.

Length, 24 inches; width, 24 inches

590. BLACK AND GOLD JAPANESE EMBROIDERY.

Gold scroll design on black silk velvet. Made from a priest's kimono secured from the same place as No. 583. Magnificent specimen, two pieces. Pendant is 36 inches long, 54 inches wide. Long piece, 29 inches long, 120 inches long.

591. JAPANESE LOOM EMBROIDERY. 19th century.

Also made from priest's kimono. A gorgeous piece of white and gold loom work. Chinese design, Japanese workmanship, over loop-stitch base. Heavy gold cord edges.

Width, 26 inches; length, 102 inches.

592. JAPANESE PORTIERE. 19th century.

Maple leaf design; subdued tone; harmoniously blended. Scroll border.

Height, 10 feet; width, 4 feet.

593. JAPANESE PORTIERE. 19th century.

Lotus leaf design; yellow ground; typically Japanese.

Height, 10 feet; width, 4 feet.

594. JAPANESE PORTIERE. 19th century.

Lotus and gold thread loom work. Exeptionally rich in appearanee. Handsome piecee.

Height, 10 feet; width, 4 feet.

595. JAPANESE PORTIERE. 19th century.

Lotus design, over blaek. Handsome piecee:

Height, 10 feet; width, 4 feet.

596. JAPANESE PORTIERE. 19th century.

Chinese design, Imperial dragon and eloud ornamen-
tation. Beautiful piecee.

Height, 10 feet; width, 4 feet.

597. MAGNIFICENT SILVER SERVICE.

In raised Iris pattern. 11 pieces.

598. LARGE BOWL AND TEN PIECES.

By the eecelebrated artist, Kouoiki. Massive tray by
Bishamou Tamada.

599. CHINESE FRUIT BASKET.

JAS. P. SILO, *Auctioneer.*

